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WARD-BELMONT

CONSERVATORY OF MUSIC

1929-1930

NASHVILLE, TENNESSEE

Faculty and Administration

JOHN DIELL BLANTON, *President*
JOHN WYNNE BARTON, *Vice President*
ANDREW BELL BENEDICT, *Vice President*

Board of Musical Directors

LAWRENCE GOODMAN
Piano

STETSON HUMPHREY
Voice

KENNETH D. ROSE
Violin

HENRY S. WESSON
Organ

LAWRENCE H. RIGGS
Musical Sciences

Staff of Instruction

LAWRENCE N. GOODMAN
Director, School of Piano

Pupil of Ernest Hutcheson, Josef Lhevinne, and Siegismund Stojowski; Student of Ferruccio Busoni's Master School for Pianists, Basle, Switzerland; Scholarship Pupil, Peabody Conservatory of Music, Baltimore, Md.; Formerly Teacher of Piano, Von Ende School of Music, New York City.

ALICE KAVANAUGH LEFTWICH
Piano

Graduate of Beethoven Conservatory, St. Louis; Pupil of Arthur Foote and B. J. Lang, Boston; Three Years in Paris with M. Moszkowski and Wager Swayne.

HAZEL COATE ROSE
Piano

Pupil of William H. Sherwood, Glenn Dillard Gunn, and Victor Heinze; Formerly Teacher of Piano, Cosmopolitan School of Music, Indianapolis, Ind.; Pedagogical Work under Ernest Hutcheson. Professional Accompanist.

ESTELLE ROY-SCHMITZ
Piano

Pupil of S. B. Mills and R. Joseffy, New York; Von Mickwitz and Josef Lhevinne, Chicago; Otto Neitzel and Steinhauer, Germany; Silvio Scionti, Chicago.

AMELIE THRONE
Piano

Pupil of Maurice Aronson, Vienna; Josef Lhevinne, Berlin; Siegismund Stojowski, New York.

MARY DOUTHIT

Piano

Graduate of Ward-Belmont Conservatory of Music; Pupil of Lawrence Goodman, Harold von Mickwitz, Siegismund Stojowski, Walter Golde.

CLEMENCE THUSS

Piano

Graduate of Ward-Belmont Conservatory of Music; Three Years, Institute of Musical Arts, New York; Pupil of Estelle Roy-Schmitz, Sigmund Herzog, Louise Robyn, Silvio Scionti.

MARY VENABLE BLYTHE

Musical Sciences

Sight Playing and Piano

Diploma, Montgomery Institute, now St. Mary's Hall, San Antonio; Pupil of Von Mickwitz and Harry Redman.

HENRY S. WESSON

Organ

Graduate and Postgraduate of the Guilmant Organ School, of New York; Special Pupil of W. C. Carl, W. I. Nevins, and Clement R. Gale, of New York; Substitute Organist one summer for W. C. Carl in First Presbyterian Church, New York; Three Years Organist in the Church of the Holy Apostles (Episcopal), New York City.

STETSON HUMPHREY

Director, Voice Department

Graduate of Columbia University and Rochester Conservatory of Music; Private Work in Europe and America under Heinrich Jacobsen, of Dresden and Vienna; De Reske Studios of Paris; Ludwig Wuhlner and Max Henrich, of Berlin; Signor Morille, of Milan; and Signor Tanara, Caruso's Coach; Formerly Director of Boston Music School, and Director of Fine Arts Department, Choate School.

FLORENCE N. BOYER

Voice

Student of Music in Oberlin College; Pupil of Signor Vananni, Italy; Mesdames de Sales and Bossetti, Munich; Oscar Seagle and De Reszke, Paris.

HELEN TODD SLOAN

Voice

Pupil of George Deane, Boston; Isidore Braggiotti, Florence, Italy.

IRENE CRANE HUMPHREY

Voice

Studied at Boston University, New England Conservatory of Music, Boston School of Music; Private Work in Europe two years under Manno and Castellano in Milan and Morelli in London; Private Work in America under Stetson Humphrey and Oscar Saengar; Formerly with Philadelphia Grand Opera Company.

KENNETH ROSE

Violin

Pupil of McGibeny, Indianapolis; Arthur Hartmann, Paris; George Lehmann, Berlin; Souky, Prague; Formerly Teacher, Metropolitan School of Music, Indianapolis; and Concert Master, Indianapolis Symphony Orchestra.

LAWRENCE H. RIGGS

Musical Sciences

B.A., Beloit College; Rhodes Scholar at Oxford University, England; Summer Courses: Chicago Musical College, Northwestern University School of Music, and American Institute of Normal Methods; Graduate of American Institute of Normal Methods.

Ward-Belmont Conservatory of Music

GENERAL STATEMENT

THE Ward-Belmont Conservatory of Music continues, with enlarged faculty and equipment, the Belmont School of Music and the Ward Conservatory of Music, departments, respectively, of Belmont College and Ward Seminary. Our musical faculty is now probably the largest and most expensively maintained one in any school for girls and young women in America. No teacher is chosen who has not had the best of advantages, most of them in both this country and Europe, teachers who have supplemented graduation from the leading conservatories with years of special study under the recognized masters of two continents.

Aims and Advantages

It is our aim to create and maintain in Ward-Belmont a wholesome and inspiring musical atmosphere, insuring breadth of culture and love and enthusiasm for the work. Such an atmosphere, which is possible nowhere except in a large school with a full faculty of musical enthusiasts, cannot fail to make practice less irksome, to incite the student to greater ambition and effort, and to result in rapid advancement to a high plane of musicianship. Extensive courses of study have been prepared after an exhaustive examination of the comparative merits of the best systems employed in this country and in foreign lands.

The purpose of the Ward-Belmont Conservatory of Music is not simply to "give lessons" in some special branch, but to give all the instruction the student can digest, all that is required to develop a broad and cultured musician. In addition to the very best individual instruction at moderate cost, class work is offered under specialists in the theoretical and cultural branches of music. The results obtained in these classes are entirely beyond the reach of mere individual instruction, and without these results no musical education is complete. This class instruction is not intended to supersede or take the place of the private lesson, but merely to supplement it, and is of inestimable value to the student, whether the aims are those of the amateur or the professional.

Nashville and Its Attractions

Nashville has an enviable record as a historical, educational, and cultural center.

The chosen location of great universities, professional schools, colleges, and preparatory schools, Nashville has established a far-famed reputation as a center of learning. Ward Seminary and Belmont College, through their long and honored careers, and in more recent years Ward-Belmont, have contributed much toward winning for the city of Nashville her merited title of "the Athens of the South." These schools, in coöperation with Vanderbilt University and George Peabody College for Teachers, have given a distinct charm and atmosphere of culture which makes this city an ideal home for students.

Twelve miles from Nashville is the Hermitage, the home and burial place of Andrew Jackson, President, statesman, and warrior. Not far from the Ward-Belmont campus is the battlefield of Nashville, and near by stretches the scene of the battles of Franklin and Stones River. Within a few hours' ride are Lookout Mountain and Mammoth Cave. Nashville is within easy reach of all the historical points of Tennessee.

In addition to the cultural advantages offered by Nashville through its educational and historical interests, an opportunity is given by the city to hear many of the most famous artists, readers, and lecturers. Nashville thus affords the means for acquiring a most liberal culture.

Equipment

The equipment of Ward-Belmont Conservatory of Music is unsurpassed. Studios and practice rooms are convenient and well lighted. Ten Grand and ninety recently purchased upright pianos are in use. Each piano studio is equipped with a Grand piano.

Our magnificent music hall is fitted with a great three-manual Kimball pipe organ, built especially for teaching purposes. It is, we are assured, second to none in the country, whether regarded from a tonal or mechanical point of view. A fine two-manual practice organ, with motor attachment, completes an investment in the organ department alone of approximately ten thousand dollars.

A Steinway Duo-Art Pianola and a Victrola with a large

selection of records are used in the History and Appreciation department. The Ward-Belmont library contains the standard reference works in musical literature and offers excellent facilities for research study.

Literary and Language Courses

The Ward-Belmont Conservatory of Music offers to music students supplementary work in Literature and the Modern Languages and other literary branches. The talented player or singer who lacks general education will be at a disadvantage tomorrow more than ever before, and will be regarded just so much less a musician. The best musical educators are agreed that general mental discipline should not precede, but should continuously accompany, musical studies; and schools of music everywhere are seeking what we have already at hand—intimate affiliation with literary classroom work. Under our system, musical study and practice are not allowed to suffer or be crowded out, but the student is shown how she may become both a cultured woman and a thorough musician.

Students' Recitals

In addition to the many public appearances of our pupils during the session, frequent informal or studio recitals are given, only the pupils and their friends being present. One aim of a musical education is to be able to perform before others, either publicly or privately; and the frequent recital opportunities our pupils have are of untold benefits to them in this particular. They acquire confidence, poise, and self-possession. Incidentally, all the pupils attending these recitals hear and become familiar with a wide range of musical literature, and thereby gain a musical judgment which is much broader and more varied than their own individual experience could possibly give them.

Carillon

From remote antiquity cymbals and hand bells were used in religious ceremonies. In Egypt it is certain that the feast of Osiris was announced by ringing bells. The Jewish high priests wore golden bells attached to their vestments, and in Athens the priests of Cybele used bells in their rites.

The Greeks employed them (koda) in camps and garrison, and the Romans announced the hour of bathing and of business by the tintinnabulum. The introduction of bells into Christian churches is usually ascribed to Paulinus, Bishop of Nola, in Campania (353-431). That they were first made in Campania is inferred from the name given to them—"campanæ;" hence, "campanile"—"bell tower."

Clocks were introduced into the towers, and bells were struck to mark the passing hours. Other bells were added; hence the word "carillon," from the Latin "quadrilionem," which was applied to sets of four bells that were erected in towers of the Low Countries centuries ago.

A carillon as we know it today is a set of bells of the finest musical quality and tuning, advancing by semi-tones in the chromatic scale, and contains a minimum of two octaves of bells—that is, twenty-three bells with the first two semi-tones omitted. The bells are made of the purest copper and tin. The lowest bell is often many tons in weight, with each succeeding bell smaller, so that in the highest octaves the weight of each bell is but a few pounds.

The carillon at Ward-Belmont has twenty-three bells, the largest of which weighs more than 1,400 pounds, the smallest 20 pounds, and a total weight of more than 8,000 pounds. The bells, which are of the finest quality, were cast by Gillett and Johnston, of Croydon, England, makers of the carillons of the Rockefeller Memorial, Princeton University, University of Louvain, and many others. The system of tuning of these bells is such that others can be added from time to time without removing and recasting the entire carillon. So well built is the tower that it can accommodate fifteen tons of bells with safety.

Set in Singing Towers, which are themselves symbols of spiritual aspiration and civic freedom, the carillon has stirred multitudes of listeners or rejoiced thousands peacefully at work in prosaic occupations. Thus generation after generation has come and gone, while the voice of the carillon in tender folksong and patriotic melody has sustained noblest qualities of nationality.

Now this superb music has crossed the Atlantic, and already there are many carillons in America. The vine-clad tower of Ward-Belmont, by its crown of twenty-three

bells, has become a Singing Tower—one of the most beautiful in the United States. And through all years to come its music not only will awaken truest college spirit, but will ever recall the loyalty and devotion of the alumnæ of the two schools, past and present, who by their donations made possible "The Bells of Ward-Belmont" through the idea presented by Miss Mills, former Dean of Residence.

Concerts, Lectures, and Musical Attractions

In order to aid in creating an artistic and musical atmosphere for the inspiration and benefit of its students, Ward-Belmont arranges each year a choice course consisting of ten or more attractions. These represent the best talent that is obtainable in Music, Art, Expression, and Literature, and may be heard for a very small fee. Frequent recitals and lectures are also given by members of the Ward-Belmont faculty. In addition to these attractions within our own doors, the periodical visit of other great artists and musical organizations to the city afford excellent opportunity for the development of a broad culture and musical appreciation. No city in the entire South can offer more than Nashville, "the Athens of the South," in providing a musical and educational atmosphere.

Among eminent artists and organizations which have appeared in Nashville, at Ward-Belmont and in the city, during recent years, may be mentioned the following:

Tetrazzini, Melba, Paderewski, Liebling, Saville, Ovide Musin, Clarence Eddy, Royal Italian Band, Metropolitan Grand Opera Company in Parsifal, Calvé, Kubelik, Leandro Campanari (violinist), Cecil Fanning (baritone), Madame Zimmerman (soprano), Oscar Seagle (baritone), Leopold Kramer, Francis McMillin, Max Bendix, Maud Powell, Arthur Hartmann, Fritz Kreisler, Emil Sauret, Carl Grienauer, Steindel, Edward Baxter Perry, Leopold Winkler, Sherwood, Gertrude Peppercorn, Burmeister, Josef Hoffman, Mark Hambourg, Bloomfield Zeisler, Percy Grainger, Augusta Cotlow, Harold Bauer, Carrena, Reisenauer, Godowski, De Pachmann, George Hamlin, Glenn Hall, Bonci, Bispham, De Reszke, Muriel Foster, Homer, Schumann-Heink, Mary Garden, Nordica, Sembrich, Gadski, Alice Neilson, Alma Glück, Frances Ingram, Christine Miller, Julia Culp, Frederic Morley, Angelo Cortese (harpist), Ricardo Martin, Jo-

melli, Gerville Reache, the Zoellner String Quartette, Tollefsen Trio; the Strauss, Victor Herbert, Russian, Minneapolis, and Cincinnati Symphonies; the Damrosch Orchestra, the United States Marine Band, the Savage Opera Company, the Aborn Opera Company, the Lombardi Opera Company, the Boston Grand Opera Company, the Scotti Grand Opera Company, the New York Philharmonic Orchestra, Spiering, Galli-Curci, John McCormack, Joseph Bonnet, Mischa Elman, Novaes, Werrenrath, Stracciari, Caruso, Rudolph Reuter, Grand Opera Quartette, Farrar, Breslau, Lhevinne, Levitzki, Erna Rubenstein, Heifitz, Martinelli, Rosa Ponselle, Edward Johnson, Ukranian Choir, Maria Jeritzka, San Carlos Opera Company, Frieda Hempel, Ernest Hutcheson, Matzenauer, Giuseppe de Luca.

Courses of Study

The Ward-Belmont Conservatory of Music offers comprehensive courses of study in all the most important branches of Music, including Pianoforte, Voice, Violin, and other stringed instruments, Pipe Organ, Harp, Theory, Ear Training, and Solfeggio, Harmony, Counterpoint, Composition, History and Appreciation of Music, Interpretation, Sight Playing, Chorus, Ensemble and Orchestra, Répertoire and Memorizing.

Individual instruction is given in instrument or voice, while class instruction is given in the theoretical and historical branches of Music.

Students who do not wish to follow any specified course may have private and class lessons in any department. Recognizing that rapid progress, broad training, and true musicianship depend upon the combining of private instruction with class lessons in theoretical subjects adapted to the pupil's needs, the Ward-Belmont Conservatory of Music offers thorough instruction in classes in General Theory (Musical Essentials), Ear Training and Solfeggio, Harmony and History of Music. This class instruction is arranged to supplement the private lesson, and offers indispensable knowledge to advancement and true musical understanding.

Certificates and Diplomas

In recognition of the satisfactory completion of definite courses of study, combining a major subject of Instrument or Voice, with prescribed theoretical and cultural subjects, and a required amount of practice, Ward-Belmont confers Certificates and Diplomas.

Students intending to enter the music profession as teachers or performers, or those desiring a broad training, making possible the acquirement of true musicianship, are advised to enter the certificate course. Inasmuch as talent, previous instruction, mental concentration, and ability to perform publicly are vital factors in determining the length of time required for completion of these courses, no exact time can be stated.

Theory, Harmony, Counterpoint, and Composition

Nothing is more necessary in the education of a musician than a thorough knowledge of the laws governing the construction of music itself. An acquaintance with harmony is indispensable. It and its related branches constitute the grammar and rhetoric of music, and are just as important to the student of music as are grammar and rhetoric to the student of English. A pupil may be taught to play many difficult compositions without this knowledge, but such playing lacks mature understanding and interpretation, and in such cases the pupil's musical education consists chiefly in finger automatism. To learn to listen to music and think in tones and tonal combinations should be an ultimate aim of all musical training. The Ward-Belmont Conservatory of Music insists upon an exhaustive study of harmony. In the preparatory classes, special instruction is given in the Rudiments of Music and the laying of a solid foundation for the more advanced courses. Instead of the almost obsolete figured bass method of teaching Harmony, a progressive and modern system is used, by which the pupil learns a practical working knowledge of its principles and acquires the ability to harmonize, distinguish chords by sight and sound, modulate, and do original work. Ear training is given an important place.

To those who have completed the regular work in Harmony, special courses in Counterpoint, Analysis, Form, and Composition are offered.

History and Appreciation of Music

Ward-Belmont offers excellent facilities for the thorough study of the History and Appreciation of Music.

While pupils are studying to become performers, they should also be given a thorough understanding and appreciation of the higher forms of music, from the historic and æsthetic viewpoints. Unfortunately, in many music schools, adequate provision for these educational subjects is not made. Often, after long periods of study, pupils who have become even creditable performers still have but scant information on musical subjects, and but little appreciation and understanding of either the intellectual or emotional content of the music they play. The courses in Musical His-

tory which are provided at Ward-Belmont do much to obviate this one-sidedness of culture.

All students are urged to pursue these courses as far as possible, in order to develop and broaden their musical understanding.

Choral Society and Glee Club

These societies will be given an important place among the activities of the school. With the assistance of visiting artists and prominent local soloists, operas in concert form, cantatas, and various choruses and chorals will be presented from time to time.

Too much stress cannot be placed upon the importance of this training, which is indispensable for students of voice particularly and of great value for all students in the acquiring of general musicianship. In developing skill in reading, acquaintance with the standard choral literature, and providing a stimulus which results from concerted effort, a chorus is always a vital factor in musical education.

Ward-Belmont Orchestra

The Ward-Belmont Orchestra is a complete organization of strings, wood wind, brass, and percussion, numbering about forty players. It offers the necessary routine and experience to become an efficient orchestra player. The drill, under the guidance of an experienced conductor, is of the greatest value to all pupils of orchestral instruments. The standard classic and modern works are studied, and the members acquire a practical knowledge of much orchestral literature.

Weekly rehearsals are held, and several public appearances are made by the organization during the year. Under the efficient direction of Kenneth Rose, the concerts given by the orchestra have reached a high standard of excellence.

Students sufficiently advanced are required to attend the orchestra rehearsals. No charge is made to them. Outsiders are admitted upon the payment of a nominal fee.

Ward-Belmont Glee Club

The Glee Club, organized in 1928, is under the direction of the head of the Voice Department. Since it is especially

designed for choral work, there is no limit to the number that may be in it. Every member must stand an examination for entrance and show continued proficiency in order to remain in it. The advantages that membership offers are too obvious to be detailed. The privileges of membership, as in all other things, are accompanied by responsibilities, such as prompt and regular attendance at all rehearsals. The public programs given the past year were greatly appreciated and were distinct musical contributions.

Two hourly periods of rehearsal under an able coach are provided each week for the Glee Club and choral work. Credit toward graduation is given for this work.

CURRICULUM OF THE SCHOOL OF MUSIC

Certificates and Diplomas

No one may apply for a certificate or diploma who has not completed the equivalent of fifteen acceptable high-school units.

Pupils desiring to become candidates for certificates and diplomas must announce themselves through their respective teachers not later than October 20.

There will be held between February 1 and 15 and between May 1 and 15 examinations on the requirements for certificates and diplomas. The candidates must in February stand an examination before the music directors on one-half the technic required and one-half the répertoire. An examination of the remaining half of the requirements must be taken before May 15.

Candidates for certificates and diplomas must appear in public recital at least three times during the session.

Course of Study for Certificate in Piano

Technic.—1. Major Scale played with both hands in parallel motion through four octaves (minimum speed, 4 notes to M. M. 112); Thirds, Sixths, and Tenths, and contrary motion (speed, 4 notes to M. M. 100).

2. Minor Scales: Harmonic and Melodic, played with both hands in parallel motion (speed, 4 notes to M. M. 112).

3. The scale of "C," illustrating varied rhythms and legato, staccato, and portamento touches.

4. Chords: Major, Minor, and Diminished Triads; Dominant and Diminished Sevenths, all with added octaves.

5. Arpeggios in various forms on Major or Minor Triads; Dominant and Diminished Seventh Chords (speed, 4 notes to M. M. 72).

6. Double Thirds: Major Scales played hands alone (speed, 4 notes to M. M. 60).

7. Octaves: Diatonic and Chromatic Scales, all Tonic Triads (speed, 4 notes to M. M. 60).

Piano Compositions.—Four complete Sonatas; eight Cramer studies from "Fifty Selected Studies;" twelve Bach Inventions, at least four of them three-part; eight Czerny studies from Opus 299; four Chopin Preludes; four selections from Schumann; four Mendelssohn's "Songs Without Words;" ten pieces by well-known classical and modern composers.

Sight Playing.—The candidate for the certificate must be able to play at sight hymns, either part of a moderately difficult duet, accompaniments for moderately difficult songs or violin solos, piano pieces of third grade.

Theory and Ear Training 11, 12 as outlined on page 22.

Harmony 13, 14 as outlined on page 22.

History and Appreciation of Music 15, 16 as outlined on pages 22, 23.

Piano Certificate Examination

1. *Technic* as stated in paragraphs 1, 2, 4, 5, 7, above.

2. *Memorized Répertoire.*—One Chopin Prelude, selected from Nos. 3, 6, 10, 11, 14, 15, 17, 21, 22, 23; or one selection from Schumann, such as Nachtstuck; or one Mendelssohn "Songs Without Words," such as Nos. 1, 18; four pieces, such as Mendelssohn, Scherzo in E Minor; Liszt, Consolation in D Flat; MacDowell, Elfin Dance; Debussy, Arabesque No. 2; one movement of a Sonata, such as Beethoven, Op. 2, No. 1; one two-part Bach invention and one three-part Bach invention; one Cramer or one Czerny study.

3. *Sight Playing.*—Hymns; Clementi and Diabelli Sonatinas; an easy accompaniment for a song.

Course of Study for Certificate in Voice

Technic.—Careful development of breath support and diaphragmatic control and building, as nearly as possible perfect production of single tone throughout entire range and with all vowels.

Major and Minor Scales, Major and Minor Arpeggios, crescendo and diminuendo; legato and staccato singing, diction, accuracy and purity of vowel intonation, and study of consonants and their important place.

Vocalises.—Six vocalises, to be chosen, at the discretion of the master, from any of the well-known composers, designed to show a good legato and to give illustrations of various examples of vocal embellishments.

Répertoire.—At least ten songs, memorized, from the various schools—English, Italian, French, etc.; two operatic arias and two complete rôles from the standard oratorios.

The candidate must present a voice fully adequate to the above-mentioned requirements in range, beauty, flexibility, and fidelity to pitch.

Sight Playing.—The candidate must be able to sing at sight a part of a given hymn, any moderately difficult song; must be able to play hymns and accompaniments to moderately difficult songs on the piano; and must have finished the third grade in Piano.

The requirements for Harmony, History of Music, Ear Training, and Musical Vocabulary are the same as in Piano.

Voice Certificate Examination

1. *Technic* as stated above.

2. Unmemorized, six studies from the standard vocalises.

3. Memorized, two selections from the operas, two from the oratorios, and eight songs. Possible exceptions dependent upon the individual.

Course of Study for Certificate in Violin

Scales, major and minor; played in various rhythms and bowings, both in the diatonic form and in thirds; octaves; arpeggios in various forms.

Etudes of Kreutzer, Fiorillo, and Rode, with supplementary studies of Sevcik, Sitt, Schradieck, to develop agility of left hand and accuracy of bowing.

Violin Compositions.—Répertoire of ten compositions, including one complete concerto—Viotti, No. 22, 23; Rode, No. 6; Deberiot, No. 7; Spohr, No. 2; Mozart, a major. Sonatas—Handel, Tartini, Nardini, etc. Andante and Scherzo, by David; Legende, by Wieniawski.

Sight Reading.—The candidate must be able to play at sight duets by Pleyel, Viotti, or sonatas of the same grade of difficulty.

The requirements in Harmony, History of Music, and Ear Training are the same as in Piano.

The candidate must have attended orchestra or ensemble practices for at least one session; must be able to play on the piano accompaniments to solos of moderate difficulty; and must have finished the third grade in Piano.

Violin Certificate Examination

Technic as stated above. All diatonic scales to be played at a minimum metronome mark of 100 M. M.

Etudes selected from Kreutzer, Fiorillo, Rode, illustrative of various styles of bowing and rhythm, intonation and phrasing.

Memorized Répertoire.—One complete sonata; two principal movements from a classic concerto, five concert pieces, representing classic and modern schools.

Unmemorized Répertoire.—Three compositions of like grade; two movements of a sonata prepared alone.

Sight Playing.—Compositions not to exceed in difficulty the répertoires outlined above.

Course of Study for Certificate in Pipe Organ

Technic.—The requirements in manual technic are the same as in Piano, excepting that the range of scales and arpeggios as adapted to the organ is limited.

Organ Compositions.—Eight shorter preludes and fugues; various chorales of Bach; two sonatas of either Mendelssohn, Guilmant, Merkel, Rheinberger, or a modern composer; six selections from modern French composers; ten standard compositions, five of which must be by modern French composers.

Sight Playing.—The candidate for the certificate must be able to play at sight the following: hymns, arranging and registrating them suitably for congregational singing; moderately difficult accompaniments for trios; a quartet in vocal score; four staves in G and F clefs. The candidate must also be able to transpose a hymn or chant one tone above or below the original key.

The requirements in Harmony, History of Music, and Ear Training are the same as for Piano.

The student must have an adequate knowledge of the construction of the Pipe Organ, and must have had experience in church or chapel service playing.

Pipe Organ Certificate Examination

1. *Technic* as stated above.

2. *Unmemorized Répertoire.*—Two preludes and fugues of Bach; one complete sonata; one movement of a sonata, to be prepared without assistance or instruction; three standard compositions.

3. *Memorized Répertoire.*—One standard composition.

4. *Sight Playing* as stated above.

Course of Study for Certificate in Harp

Technic.—1. Scales, ascending and descending, with either hand; in parallel or contrary motion with both hands; descending in thirds, sixths, or octaves, with either hand.

2. Arpeggios, with either hand or both hands, and illustrating various rhythms.

3. Smooth playing of the Eolienne Flux (glissandi), ascending and descending, in slow or rapid tempo, with either hand or with both hands in parallel or contrary motion.

4. Correct playing of harmonic, plectric, and guitaric tones.

Study of Universal Method by Bochsa-Oberthur and Modern Study of the Harp by Carlos Salzedo.

Harp Compositions.—Standard harp compositions, including those of Hasselmans, Renie, Zabel, transcriptions of classics by Carlos Salzedo and Marie Miller, and modern works by Debussy, Salzedo, etc.

Also a certain amount of ensemble work or accompanying will be required.

Sight Playing.—Sight playing of simple hymns or easy songs with simple modulations.

The requirements in Harmony, History of Music, and Ear Training are the same as in Piano. Some knowledge of piano playing will also be required.

Harp Certificate Examination

1. *Technic* as stated above.

2. *Etudes.*—One study from Salzedo's Modern Study of the Harp.

3. *Memorized Répertoire.*—Five pieces selected from the classics transcribed for harp by Salzedo and two from those transcribed by Marie Miller; three compositions by Hasselmans, or others of the same grade of difficulty; The Fountain, by Zabel; En Bateau, by Debussy; and one prelude by Salzedo.

Course of Study for Certificate in Public School Music

Prerequisites.—The possession of a fair voice; Theory and Ear Training 11, 12, or its equivalent.

First Year—

Ear Training 21, 22.
Harmony 13, 14.
History and Appreciation of Music 15, 16.
Public School Music Methods 17, 18.
Piano or Voice.
Chorus.
English 1, 2.
Education 11, 12.

Second Year—

Harmony 23, 24.
History of Music 25, 26.
Public School Music Methods 27, 28.
Piano or Voice.
Chorus.
Psychology 21, 22.
One elective.

Attainments.—Voice, completion of first-year college course or its equivalent; Piano, completion of Grade III and ability to play at sight moderately difficult accompaniments; in all courses, quality hours equivalent to an average grade of C.

Course of Study for Diploma in Piano

Technic.—1. Major and Minor Scales, with both hands in parallel motion through four octaves (speed, 4 notes to M. M. 132); Thirds, Sixths, and Tenths, and contrary motion (speed, 4 notes to M. M. 112).

2. Chords: Major, Minor, and Diminished Triads; Dominant, Minor, and Diminished Seventh Chords, all with added octaves.

3. Arpeggios on Major and Minor Triads; Dominant, Minor, and

Diminished Seventh Chords in all positions (speed, 4 notes to M. M. 112).

4. Double Thirds, Major and Minor Scales, with both hands in parallel motion (speed, 4 notes to M. M. 84); Chromatic Minor Thirds (speed, 4 notes to M. M. 92).

5. Octaves: Diatonic and Chromatic Scales (speed, 4 notes to M. M. 92).

6. Octaves: Arpeggios of Major and Minor Triads and Chords of the Seventh.

Piano Compositions.—Two complete sonatas; one principal movement of a concerto; four preludes and fugues from "The Well-Tempered Clavichord;" at least half of a Bach Partita or Suite; four selections from Chopin, including two etudes; two selections from Schumann; six selections from Czerny, Op. 740, or Clementi's "Gradus ad Parnassum;" two selections from Liszt; four selections from well-known classical and modern composers, such as Glinka-Balakirew L'Alouette; Griffes, Scherzo; Brahms, Rhapsodie in E Flat; Debussy, Reflets dans l'eau.

Ear Training 21, 22 as outlined on page 22.

Harmony 23, 24 as outlined on page 22.

History and Appreciation of Music 25, 26 as outlined on page 23.

Sight Playing.—The candidate for graduation must be able to play at sight several of Mozart's sonatas and the easier ones of Haydn.

Piano Diploma Examination

1. *Technic* as stated in paragraphs 1-6, above.

2. *Memorized Répertoire.*—One principal movement of a concerto; one complete sonata; one prelude and fugue from Bach; one etude, Scherzo Ballade, or Polonaise from Chopin; one selection from Schumann; one selection from Liszt; four difficult selections from well-known classical and modern composers.

Course of Study for Diploma in Voice

Technic.—Careful development of breath support and diaphragmatic control and building, as nearly as possible perfect production of single tone throughout entire range and with all vowels.

Major and Minor Scales, Major and Minor Arpeggios, crescendo and diminuendo; legato and staccato singing, diction, accuracy and purity of vowel intonation, and study of consonants and their important place.

With a greater degree of facility than required for certificate and (in addition) chromatic scales, exercises in seconds, triplets, fourths, and trills if suitable for voice of candidate.

Vocalises.—A working knowledge of the standard vocalises for various voices and a careful study of four not studied for certificate, two suggested by the master and two selected by the student.

Répertoire.—At least twenty songs memorized from the various schools—English, Italian, French, etc.; two operatic arias and two complete rôles from the standard oratorios other than those studied for certificate.

Sight Playing.—The candidate must be able to sing at sight a part of a hymn, any moderately difficult song, and be able to play hymns and accompaniments to more advanced songs on the piano.

The candidate for graduation in Voice must have finished the fourth grade in Piano.

The requirements in Harmony, History of Music, Ear Training, and Musical Vocabulary are the same as in Piano.

Voice Diploma Examination

1. All *Technic* as stated above.

2. *Unmemorized.*—Six studies from the standard vocalises.

3. *Memorized.*—Four songs prepared without assistance from the master; two operatic arias; two arias from the oratorios; ten songs from the various schools.

The candidate must be prepared to give, in capable manner, a comprehensive recital of classics, old and new, and must be able to sing in at least one foreign language other than Italian.

Course of Study for Diploma in Violin

Scales—diatonic, major, and minor (M. M. 120); three octaves; arpeggios; three octaves, major and minor; dominant and diminished sevenths; double stopping in all keys; thirds, sixths, octaves, etc.

Etudes and Caprices of Dont (gradus), Gavinie, Rovelli, Paganini, etc., with supplementary studies of Sitt, Schradieck, Sevcik, etc.

Violin Compositions.—Fifteen works, memorized, from classic, romantic, and modern schools; one complete concerto—Bruch, Mendelssohn, Wieniawski, Mozart, Paganini, etc.; one complete sonata—Corelli, Handel, Tartini, Bach, etc.; and standard concert numbers, such as Polonaise, E Minor, Wieniawski, Ziguenerweisen by Sarasate, etc.

Sight Reading.—Selected compositions of a reasonable degree of difficulty.

The requirements in Harmony, History of Music, and Ear Training are the same as in Piano.

The candidate must have attended orchestra and ensemble rehearsals for at least two sessions, and must be able to play on the piano accompaniments to more difficult solos.

The candidate for graduation in Violin must have finished the fourth grade in Piano.

Violin Diploma Examination

All scales, memorized, as outlined above; selections from various studies and caprices; two movements from a Bach sonata; one com-

plete concerto; one complete sonata; ten compositions of concert grade, all by memory.

Course of Study for Diploma in Pipe Organ

Technic.—The requirements in manual technic are the same as in Piano, excepting that the range of scales and arpeggios as adapted to the organ is limited.

Organ Compositions.—Two advanced preludes and fugues and two chorales of Bach; two sonatas of either Mendelssohn, Guilmant, and Rheinberger, or one sonata and a symphony of Widor; ten standard compositions, five of them by modern French composers.

Sight Playing.—The candidate must be able to play at sight trios of intermediate grade; short selections of vocal score in four staves in C, G, and F clefs; to transpose a short passage in reduced score to any key within a Major Third above or below the original; to make an effective adaptation of piano accompaniment.

The requirements in Harmony, History of Music, and Ear Training are the same as in Piano.

Pipe Organ Diploma Examination

1. *Technic* as stated above.

2. *Unmemorized Répertoire.*—Two preludes and fugues of Bach; one complete sonata; one movement of a sonata or equivalent, to be prepared without assistance or instruction; two standard compositions.

3. *Memorized Répertoire.*—Two standard compositions.

4. *Sight Playing* as stated above.

MUSICAL SCIENCES

Academic credit will not be allowed for Musical Science courses unless taken in connection with at least two lessons a week in Piano, Pipe Organ, Violin, or Voice, unless otherwise noted.

NOTE.—Revisions are being made in courses in Musical Sciences to be announced later.

High School Courses

Appreciation

I. A course designed to give the student an acquaintance with various types of music and to promote intelligent listening through a study of periods, forms, styles, and instruments; consideration of artists and musical activities of the day.

Open to third and fourth-year students.

Two hours a week.

First and second semesters. Credit, one unit.

Theory and Ear Training

II. The equivalent of college course 11, 12.

Open to fourth-year students.

Three hours a week.

First and second semesters. Credit, one unit.

College Courses

Theory and Ear Training

11, 12. The rudiments of music: notation, terminology, scale formation, intervals, chords, and rhythm, studied theoretically in close correlation with exercises in ear training, sight singing, and dictation.

Three hours a week.

First and second semesters. Credit, four semester hours.

21, 22. More advanced work in ear training, sight singing, and dictation, including study of chromatic tones, modulation, and complex rhythmic patterns; sight-singing exercises and songs in three parts.

Prerequisite, course 11, 12.

Two hours a week.

First and second semesters. Credit, two semester hours.

Harmony

13, 14. Review of scales, intervals, and chord formation; study of chord progression employing triads and their inversions, seventh and ninth chords; modulation to closely related keys; harmonization in four voices of melodies and of figured and unfigured basses; original work; keyboard harmony.

Must be preceded or accompanied by course 11, 12.

Three hours a week.

First and second semesters. Credit, six semester hours.

23, 24. Harmonization involving further study of chord material, non-chord tones, modulation to distantly related keys; harmonic analysis and original composition; keyboard harmony.

Prerequisites, courses 11, 12; 13, 14. Should be preceded or accompanied by course 21, 22.

Three hours a week.

First and second semesters. Credit, six semester hours.

History and Appreciation of Music

(Open to College Academic as well as to Music students.)

15, 16. A general survey of the development of music from the earliest times to the present day. Music prior to the seventeenth century is studied as background for a fuller consideration of the epoch of

instrumental polyphony, the Classic and Romantic periods, and the Modern era.

Text, reference reading, lectures, critical and creative listening to many illustrations on the Victrola and Duo-Art reproducing piano.

Three hours a week.

First and second semesters. Credit, six semester hours.

25, 26. A critical and appreciative study of various types of music: opera, oratorio, symphonic, and chamber music; the repertory for solo instruments and voice. Particular attention is given to works of the nineteenth and twentieth centuries. Copious illustrations on Victrola and Duo-Art reproducing piano; study of programs of visiting artists; reference reading and reports.

Prerequisite, course 15, 16.

Two hours a week.

First and second semesters. Credit, four semester hours.

Public School Music

17, 18. Methods and materials used in kindergarten and grades I-VI; study of child development as basis for consideration of methods presented in the Progressive, Universal, Music Education, and Hollis Dann Series; observation and practice teaching.

Prerequisite, Theory and Ear Training 11, 12.

Required collateral study, Harmony 13, 14; History of Music 15, 16.

Two hours a week.

First and second semesters. Credit, four semester hours.

27, 28. Methods in Junior and Senior High School; special topics considered: the adolescent period, care of voice, management of chorus and glee club, the teaching of theory, history and appreciation of music; chorus conducting and practice teaching.

Prerequisites, Theory and Ear Training 11, 12; Harmony 13, 14; History of Music 15, 16; Public School Music 17, 18.

Required collateral study, Ear Training 21, 22; Harmony 23, 24.

Two hours a week.

First and second semesters. Credit, four semester hours.

Important Points

All Music students residing in Ward-Belmont are expected to meet the minimum requirement of twelve hours a week or its equivalent.

Day students, neither wishing to take the full course nor intending to graduate, may select such studies as they desire.

Students must be at least sixteen years of age before they

can enter the certificate class, and must have completed the equivalent of fifteen high-school units.

Upon leaving Ward-Belmont, each pupil may receive a testimonial, in which the time spent at the institution, diligence in study, and progress will be clearly stated.

Reports showing attendance, practice, and improvement are issued at least four times a year.

The Music Faculty

The Ward-Belmont Conservatory of Music is fortunate in the strength of its teaching staff and in the completeness of its curriculum. Endeavoring at all times to maintain the highest possible standards, the institution has engaged only those instructors whose qualifications are of the highest order.

Among the faculty are to be found recognized artists of international reputation, in addition to a carefully selected corps of specialists. Opportunity for instruction under masters is afforded which can be equaled in only a few of the largest musical centers.

The school takes justifiable pride in the results of the methods used as reflected in the accomplishments of its graduates, many of whom are holding responsible professional positions.

Piano Department

The demand on the modern pianist in respect to technic and skill in the management of the improved instruments of today is radically different from what was expected of the average player in the past. Parents, realizing the expense attending the musical education of their daughters, are becoming more exacting, and are insisting, to their credit, that the instructor must be an adept and a representative pupil of a distinguished teacher. Artistic piano playing, like the use of language, is a result of education and association with masters of the art. Our present-day definition of technic does not mean digital skill alone; it properly means also tone development, a correct understanding of

rhythm and expression, and an increased musical appreciation of the character of the composition. All of these naturally follow cultivated technic.

Lawrence Goodman

Mr. Lawrence Goodman, the director of the Piano Department of the Ward-Belmont Conservatory, is a native American, who has had superlative opportunities for study, both in this country and in Europe, under the world's greatest masters. For eight years he was a pupil of Ernest Hutcheson, one of the very great pianists and teachers of the day. Two years were spent with Josef Lhevinne, the great Russian artist. He has attended the Master School for Pianists, conducted by Ferruccio Busoni at Basle, Switzerland, and has studied with Siegismund Stojowski, the friend and pupil of Paderewski. When a student in the Peabody Conservatory, at Baltimore, he won a three-year scholarship in Piano and Harmony.

For five years Mr. Goodman taught successfully in one of New York's leading music schools, but enlistment in the navy and return to civilian life brought about readjustments that enabled us to prevail upon him to come to Ward-Belmont. Mr. Goodman has concertized extensively, and the notices from the metropolitan press speak for themselves.

Testimonials from former masters leave no question as to either Mr. Goodman's artistry or teaching ability, while enthusiastic letters from his own pupils are eloquently confirmatory of all that is said by his teachers and the press. As stated by Mr. Hutcheson, Ward-Belmont *"may well be congratulated."*

It was last year that Mr. Goodman was called to New York by the Æolian Company to make a series of piano recordings on the Duo-Art reproducing piano, and it is these recordings which have now gone out to the public.

These five releases—an unusually large number for one artist at one time—are keeping good company; for the same firm has put out, at the same time, the recorded art of such other pianists as Josef Hoffman, Ernest Hutcheson, Guiomar Novaes, Harold Bauer, and Alfred Cortot.

Duo-Art records of Lawrence Goodman:

Old Vienna	*Godowsky*
Humoresque	*Rachmaninoff*
Ecstasy	*Wiggers*
Pierrot	*Schutt*
In Autumn	*Moszkowski*

Mr. Lawrence Goodman is a brilliant pianist, certain of success. Some of his performances—*e. g.*, the concerto of Liszt in E flat, Saint-Saëns in G minor, and Tschaikowsky in B-flat minor—I have seldom heard excelled on the concert platform. As a teacher, he has many years of activity in one of the most prominent New York conservatories. The Ward-Belmont College may well be congratulated on the acquisition of so striking a musical personality.

ERNEST HUTCHESON,
Distinguished Australian Pianist and Teacher.

I can highly recommend Lawrence Goodman as a pianist of first quality, possessing virtuosity of the highest order with musical feeling and intelligence. Having Mr. Goodman as a member of the faculty would be to the great advantage of any school, I am sure.

JOSEF LHEVINNE,
Celebrated Russian Pianist.

Press Notices

Mr. Goodman amazed and delighted his audience with the brilliance of his remarkable piano playing.—*New York City News.*

The feature of the evening was the performance of Lawrence Goodman in the Tschaikowsky Concerto. Mr. Goodman interpreted this great work in a broad manner, and built up the concluding passages with dramatic and telling effect.—*Baltimore News.*

The work of Mr. Goodman contributed great pleasure to the recital at Jordan Hall, and helped to make the afternoon a success.—*Boston Transcript.*

Some of the finest piano playing of the season was exhibited at the concert last evening. Mr. Goodman's clean-cut technic and his brilliant style went far to make the concert a most enjoyable one.—*Cleveland Plain Dealer.*

At his recital last evening, Mr. Goodman played a program of highest quality, and accomplished this in a most artistic manner. The climax to the Schumann "Carneval" was brilliantly done, and the Chopin group was in the true poetic spirit. Mr. Goodman has remarkable command over his instrument, and plays with intelligence and temperament.—*Washington Times.*

Lawrence Goodman's piano recital Friday night in the Ward-Belmont auditorium was a delicious menu for the musical appetite. At the festive board were the student body and faculty of the noted school for girls, with a goodly representation of piano lovers from the city at large.

On this occasion, as on former ones, Mr. Goodman, the leading artist-teacher of the institution's department of Piano, impressed his hearers as being a devout priest of the musical cult, a mediator who brings the masters' messages to his assemblages in authentic, inspired, and inspiring form.

The inspiration, in Mr. Goodman's case, inheres in his bringing the musical idea out into relief. The difference between him and the run of good pianists is, to my mind, that he never—even in the stress of the technically most exacting passages—loses sight of the idea that he is expressing, and the run of good pianists do sometimes lose sight of the music, for the notes. I thought of this characteristic especially when he played the Chopin Scherzo (Opus 39), with its fast two-handed octave work faultlessly performed. The same thought occurred to me also when he raised the somewhat hackneyed Chopin Waltz in E minor out of the commonplace into which it too often tends to fall.

But the well-known "acid test" of the player's adherence to the musical essence came in his last two numbers, the Liszt transcription of Wagner's "Love-Death" score from Tristan and Isolde and the Hutcheson arrangement of the Ride of the Valkyries. It was a test simply because the musical ideas come so thick and fast in these orchestral scores that the ten digits of two hands have a deuce of a task in presenting what Wagner intended to be the job of a hundred players. The Tristan pages, with their sustained surges, do not suit the piano at all. The arranger of the galloping Valkyrie music had a happier task. Mr. Goodman was, to be sure, completely equal to his difficult task in both numbers, but the latter was much more effective.

The program was dynamically climactic. It began with Schumann's "Romance," Liszt's "Forest Murmurs," and Chopin's Nocturne, Opus 27, No. 1—three numbers which found the recitalist in one of his happiest moods, the lyric-poetic mood. I liked the Liszt piece best. Its placid, melodic line was never for a moment lost in the florid runs that festooned and twined about it. The Nocturne might well have been called a "song without words," and Mr. Goodman's reading of those phrases was more eloquent than any words could have been.—*George Pullen Jackson, in Nashville Banner.*

Alice Kavanaugh Leftwich

Alice Kavanaugh Leftwich, a graduate of Beethoven Conservatory, St. Louis, studied a year with Arthur Foote and B. J. Lang, in Boston. For two years she was a student in Paris under Moszkowski and Wager Swayne. The sum-

mers of 1905 and 1909 were also spent under Swayne, in Paris. At the close of the 1905 period her distinguished teacher wrote of her: "I consider my pupil, Miss Alice K. Leftwich, capable of imparting to her pupils a comprehensive musical understanding and a clean, sure technic. It is with pleasure I recommend her as a brilliant and talented pianiste, as well as a thoroughly efficient teacher." Similar testimony was borne by Moszkowski in these words: "I take great pleasure in recommending Miss Leftwich as a very capable and intelligent teacher and pianiste." Miss Leftwich spent the summer of 1921 in Chicago doing special study with Alexander Raab and Percy Grainger.

Miss Leftwich spends practically every summer in further study and preparation for her special work. She has for many years been numbered among the successful teachers of Nashville.

In her interpretative art, Miss Leftwich is subtle and strong, and there seemed last night as if there were no shade of coloring or variation of dynamics she could not produce. The articulation was all so clear and clean, as if the notes came in response to the command of a mind that thinks musically. Although, in movements requiring it, Miss Leftwich plays almost with a man's fervor and strength, yet in a delicious degree at other times she shows feminine delicacy and persuasiveness.—*Nashville Banner.*

The final group comprised "Humoresque," full of brightness and charm; "Sur L'Eau," in the genial vein so characteristic of Moszkowski; and the exceedingly brilliant MacDowell "Etude de Concert." If it were possible to discriminate between the brilliance and the beauty of Miss Leftwich's interpretations, that discrimination would probably be in favor of the latter group, in which her fine musicianship was especially shown. Her audience last night was a large one, many of the city's best-known musicians being present, and each number seemed to please more than the last.—*Nashville Banner.*

A strong feature conducive to Miss Leftwich's continuous success as a teacher and artist is her never-failing freshness of power, due in a measure to her custom of adding yearly to her répertoire. In last evening's program the magnificent Schytte Sonata was given for the first time in Nashville. Miss Leftwich's rendition of the production enhanced the enthusiasm with which musicians who have heard it have received the sonata.—*Nashville Tennessean.*

Miss Leftwich is well known as a teacher and player of standard merit, and her numbers last night gave evidence that her artist soul has driven her onward and still further onward in her musical re-

searches and the attainment of her high ideals. The applause after each of her groups attested the appreciation on the part of the audience of the highly artistic worth of her interesting program, which, opening with the difficult "Papillons" of Schumann, proceeded through representative numbers of Chopin and Rubinstein to a group of the more modern, which she always interprets with authority, and in such convincing manner that her audiences always look forward to some interesting novelty, in which she does not disappoint them.—*Nashville Tennessean.*

Hazel Coate Rose

Hazel Coate Rose, pianist, the gifted and charming wife of Kenneth Rose, enjoys an enviable distinction as artist and teacher, and is recognized throughout the country as an accompanist second to none. Mrs. Rose has had the advantage of tuition under America's greatest teachers, and brings to her professional work a sincerity and artistry of achievement that have made her work unique in the pianistic field.

Mrs. Rose has been connected with the Piano Department of the Ward-Belmont Conservatory of Music for the past eleven years. Among the prominent artists for whom she has played and who have enthusiastically indorsed her remarkable ability are Fraser Gange, Scotch baritone; Sascha Jacobsen, famous violinist; Paul Reimers, tenor, of the Juilliard Graduate School faculty; Catherine Brown, of the Chicago Opera Company; Maximilian Rose, concert violinist; Mary Cornelia Malone, American soprano. Mrs. Rose was for four years the official accompanist for all artists appearing with the Indianapolis Symphony Orchestra, and has been sole accompanist for Kenneth Rose.

Of recitals which Mrs. Rose has given in various parts of the country the press speaks as follows:

Hazel Coate Rose made the sensation of the afternoon. Mrs. Rose's brilliancy and bouyancy of spirit was admirable, and spontaneous applause followed.—*Indianapolis News.*

Hazel Coate Rose again gave an example of what a perfect accompanist should be, and her work was, as it always is, brilliant and in splendid accord with her soloist.—*Alvin Wiggers, in Nashville Tennessean.*

Hazel Coate Rose, who played accompaniments for all three concerts for Mr. Jacobsen, was incomparable, as she always is.—*Alvin Wiggers, in Nashville Tennessean.*

Mrs. Rose's performance was smoothly sustained, rhythmically charming, and showed evidence of great technical ability and fine appreciation of style.—*Bloomington University.*

Mrs. Rose's work was clear-cut and finished, and her accompaniments were excellent. Her charm is augmented by a pleasing personality, an attractive appearance, and a delightful animation. Her descriptive selections found greatest favor with the audience.—*Logansport Journal.*

In the work of Mrs. Rose a Marion audience heard the best it has ever heard from an accompanist. Her skill, her careful attention, her delicate touch, her thorough perception of requirements disclosed in a pronounced degree both the natural artist and the conscientious student. We can give expression to no praise for Mrs. Rose's work that is not fully merited.—*Marion Daily Chronicle.*

The accompaniments were played in finished musicianly style by Hazel Coate Rose. Mrs. Rose played with grace and ease, and her work shows intelligence and fine discrimination. In every number she was in complete sympathy with the soloist.—*Nashville Banner.*

Mrs. Rose is a pianist whose technic is firm, clean, and at the same time delicately beautiful, and she plays in a manner that at once indicates true musicianship.—*Elkhart (Ind.) Truth.*

Estelle Roy-Schmitz

Mrs. Roy-Schmitz is a pianist and teacher of exceptional attainments and extensive study in America and Europe under celebrated masters. Possessed of a high degree of native talent, this training and a successful professional experience of more than fifteen years contribute to constitute her a most complete and thorough teacher of Pianoforte playing. Among Mrs. Schmitz' teachers may be mentioned S. B. Mills, Joseffy, Von Mickwitz, Dr. Otto Neitzel, and Steinhauer, all of whom speak of her in the most glowing terms. The summer of 1925 she spent in study with Josef Lhevinne, the famous Russian pianist. Previous to her experience of eighteen years as a teacher in Ward Seminary and Ward-Belmont, Mrs. Schmitz taught for two years each in North Texas Female College and the Baptist University, of Dallas, and in her own studios in New York City and Dallas.

Mrs. Schmitz has studied with me for a long time, during which years she has completely mastered all details of the so-called "Leschet-

izky method," of which she certainly is an exponent. Her musicianship and her experience as teacher qualify her eminently for high-class schools or conservatories.—*Harold von Mickwitz.*

Mrs. Estelle Roy-Schmitz has taken lessons of me for some time (three years), and has proven herself a talented and musical young lady. I consider her fully competent to give the most thorough instruction in all branches of pianoforte playing.—*S. B. Mills.*

Seldom have I met such an exceedingly musically gifted lady, possessing equally the art of interpretation and conception, her progress, therefore, being extraordinary. I regard her pedagogical work as a great blessing ("sehr segensreich") to her pupils, and her appearance in concert as edifying and inspiring.—*Otto Neitzel.*

She evinces in her rendition a thorough and evenly rounded technic, a firm rhythm, and a beautiful, warm conception, always suiting the style of the composer. It gives me pleasure to write this testimonial in her behalf.—*C. Steinhauer, Royal and City Music Director, Dusseldorf, Germany.*

The work of Mrs. Estelle Roy-Schmitz—both personally and through her student, Frances Scudder—has come under my consideration for some time, and I am happy to say that she is a teacher of well-grounded and modern ideas, with the ability to impart them as well as embody them in her own playing. It is gratifying to estimate the value of work based on high standards, and how stimulating is such work to the educational progress of a community!—*Silvio Scionti, American Conservatory of Music.*

Mrs. Schmitz showed musicianly qualities throughout, delicacy and firmness of touch, clear and accurate phrasing, and, above all, thoughtful interpretation. In addition to her work as soloist, Mrs. Schmitz is deserving of special mention for her accurate accompaniments.—*Nashville Daily Tennessean.*

Her Chopin Ballade, Op. 23, was a really notable rendition, revealing the inmost beauty and meaning of this, probably the most wonderful of Chopin's many compositions. It was certainly a pianistic triumph.—*Nashville Daily Banner.*

Amelie Throne

Miss Throne was for twelve years a pupil of the late Mrs. Mary Weber Farrar, one of the most capable teachers of Piano of Nashville. Miss Throne gave a public recital when she was only twelve years old. Under the advice of Camille Urso, the great violinist, who heard her play, Miss Throne

adopted music as a profession. She went abroad in 1911 to Vienna, where she took lessons with Maurice Aronson. In 1912 she studied with Josef Lhevinne, in Berlin. She has had several years in private teaching, and during 1912-13 taught at Belmont College, and for the past ten years at Ward-Belmont. She studied in New York during the summer of 1919 with Siegismund Stojowski, a pupil of Paderewski, and she again studied with him during the winter of her year's leave of absence in 1922-23. Miss Throne is remarkable because of the versatility of her teaching ability. She not only has had successful experience in teaching the well-trained older pupils, but she has specialized in teaching beginners to start right in their musical education.

Miss Throne, the pianist, who is from Belmont College, Nashville, was heard here on that occasion for the first time. Her work shows brilliant technic, a richness of expression, and a delicacy of touch which characterize the true artist and finished musician. Those who heard were profuse in their praise, and unanimously expressed the hope that she might come again.—*Bowling Green (Ky.) Messenger.*

Miss Throne gave three groups, comprising a program of classic beauty, which she worked up under the celebrated Lhevinne. It is seldom the music lovers of Nashville have the opportunity for hearing so heavy a program on such an occasion, and it is not saying too much to state that Miss Throne met every demand of this difficult program. —*Nashville Tennessean.*

Miss Throne, who is a brilliant pianist, gave a clean, finished interpretation of the difficult selections she had chosen for her program. Her technic is fine, and her playing is marked by exceptional skill and power. Her interpretations of the group of modern composers—Glinka-Balakirew, Sibelius, Cyril Scott, and Dohnanyi—was a remarkable piece of work.—*Nashville Banner.*

Miss Amelie Throne gave five numbers, which ranged from the Italian composer, Scarlatti, of the eighteenth century, to the composers of today. She has a splendid technical equipment, and her playing has great resonance of tone, clearness, and accuracy. She gave a wonderfully sympathetic interpretation of the numbers. The first was a "Pastorale" by Scarlatti-Tausig. The "Intermezzo," Op. 117, No. 2, by Brahms, was brilliantly executed. The "Chant d'Amour" was most elusive in its sympathetic rendition. Miss Throne this past summer studied in New York with Stojowski, the composer, and one of Paderewski's most famous pupils. It will be remembered that Paderewski also played the "Chant d'Amour" upon his recent appearance here. The last number, a Polish song, "My Joys," by Chopin-Liszt, was in

direct contrast to the other numbers. This was poetical in construction, the playing of the notes being clear and silvery in execution. Miss Throne is also a pupil of the great Lhevinne, having spent some time in Germany while studying under him.—*Nashville Banner.*

Mary Douthit

Miss Douthit is a new addition to the faculty of the Piano Department. She is a graduate of the Ward-Belmont School of Music, where she studied for four years, the last two of which have been under Mr. Lawrence Goodman. On the completion of her work at Ward-Belmont, she studied in New York under such masters as Siegismund Stojowski and Walter Golde. She has had special lessons under Harold von Mickwitz. She has taught private classes for the past five years. She has had very fine success in teaching. Her work as an artist is also praised very highly.

Her former teacher, Mr. Lawrence Goodman, says relative to her:

Miss Mary Douthit is a pianist of remarkable ability. During her study with me she exhibited splendid pianistic talent, combined with keen intelligence and sincerity toward her art.

As a teacher, Miss Douthit possesses superb qualifications; and having examined a number of her pupils, I can unqualifiedly indorse her work in teaching.

Another of her teachers, Walter Golde, when he found out that she was elected to come to Ward-Belmont School, wrote her the following personal letter:

I have just heard that you are about to take up the responsibility of a position as teacher of piano, among other things, I believe, and so I hasten to tell you how glad I am, both for your sake as well as for that of the organization that has been so fortunate as to secure your services in that capacity.

It does my heart good to know that the opportunity is at hand in which you will be able to demonstrate to others that very great ability you manifested to me in my studio. No doubt you have been doing very well since you left New York. I base that assumption on the capacity you have for organizing your own great talent for both playing and teaching. And if they ever need some one to play the accompaniments for artists that may be engaged for a concert course which may possibly exist there, you would be the logical contender for that honor.

It was a joy to be of help to you, although you seem to be so gifted as to require little more help than that of your own brains. You cer-

tainly don't need teaching. Other people need yours. So keep up the work and make it compatible with your natural ability.

You'll pardon me for these lines. They come unsolicited, drawn out only by a feeling of gratification over the news that you are doing things.

Siegismund Stojowski speaks of Miss Douthit as follows:

Miss Mary Douthit is an excellent pianist and also an experienced teacher.

Harold von Mickwitz, a former instructor, says:

I take pleasure in testifying that Miss Mary Douthit is a brilliant pianist of highest attainments. Her technic meets all demands of a modern virtuoso, and she is, besides, endowed with rare musical and artistic abilities. In my opinion, Miss Douthit would meet with instant recognition of those qualities by public and critics, were she to appear in Chicago, New York, or European music centers. As a concert pianist, her success would be assured.

Clemence Thuss

Miss Clemence Thuss comes back to the Ward-Belmont Conservatory as a member of the faculty, having spent seven years as a pupil in the college under the instruction of Mrs. Estelle Roy-Schmitz. Since leaving Ward-Belmont, Miss Thuss has done work at the Institute of Musical Arts at New York, also having studied under Sigmund Herzog, Silvio Scionti, and Louise Robyn. Miss Thuss has done most creditable work in the teaching of piano, both in Nashville and in Birmingham, where she has spent the past year. She has shown ability to take full advantage of the training offered by her several teachers, and now shows remarkable efficiency as an artist, as well as ability to inspire her students to serious work.

Miss Clemence Thuss has musical intuition and mental capacity, both requisites necessary for the making of a true artist.—*Silvio Scionti.*

Miss Clemence Thuss has studied the pedagogical background of children's pianistic training under my direction, teaches the principles of my course, and shows a well-defined ability to adapt herself to the needs of this important department of the teaching profession.

I can sincerely recommend her to the public as a teacher of piano.—*Louise Robyn, Director of the Normal Teachers' Department, American Conservatory of Music, Chicago.*

With a firm, clean technic, the young pianist (Miss Clemence Thuss) scored a great success in eight difficult pieces by classical and modern composers. She displayed a sensitive feeling for color and phrasing, and played with a beautiful tone quality.—*Alvin Wiggers, in the Nashville Tennessean.*

Miss Thuss displayed a surprising perfection of technic, as well as unusual ability in the interpretation of the varied program which she had chosen for the occasion.—*Nashville Banner.*

Voice Department

It is the purpose of the Voice Department of the Ward-Belmont Conservatory of Music to develop the students along the broadest lines, and to that end, while the technical side of the art will be given careful, thorough, and painstaking consideration, the ability of the students to use this technical skill in self-expression is the chief motive in the directing work of the several teachers. A conscious mastery of self, founded upon intelligent understanding of the basic principles of breath sufficiency and control; a clear, definite idea of the inherent and too-often hidden beauties of English, spoken and sung; and an insistence upon a high type of vocal quality, resulting from a minute and detailed study of the color of vowels and the phonetic value of simple works, mark some of the ideals of this department. In short, in all of the larger life of the school the Vocal Music Department strives to become a factor in the cultural value of Ward-Belmont to its immediate patrons.

Stetson Humphrey, Director

In these days of intense specialization it is very much worth while to have as a head of the Voice Department one who has achieved not only signal success as an artist and teacher, but also one who has had broad training in the various fields of music, thus broadening the scope of his experience so that it directly affects the character of his teaching. Fortunately for us, we have as the head of this department one who has the combination necessary, as have few other men in our experience.

Mr. Stetson Humphrey comes to us after having had successful experience in his chosen field over a period of nearly

fifteen years. His early school preparation was in Europe and in Rochester, New York. He is a graduate of the Rochester Athenæum and Mechanics Institute, and also holds the Bachelor's degree from Columbia University. His musical preparation is based on a broad piano training, having been under one of Leschetizky's outstanding pupils, and is a graduate of the old Rochester Conservatory of Music. His vocal work while in Rochester was under Oscar Garrisin and Tom Carl, and in Columbia under Professor Jeolieff. To show the breadth of his training over an extended period of years, he has had work under such people as Heinrich Jacobsen, Dresden and Vienna; Marguerite Clark, of the Metropolitan Opera; De Reske Studios, of Paris; especial work in German Lieder under Dr. Ludwig Wuhlner and Max Henrich. He was especially trained in concert and oratorio under such teachers as David Bispham and Dr. Meeys. Other teachers under whom he has studied over an extended period of time are Signor Morille, Milan and London; Percy Rector Stevens and Sergie Klabansky, New York; and Signor Tanara, the operatic coach of Caruso and Titto Ruffo.

Quite as extensive as has been his training is also his experience as a teacher. He began teaching privately in Rochester, and was later on the vocal staff of the Old Rochester Conservatory. He was also for a time on the vocal staff of the Syracuse University. He has conducted private studios in New York and Boston. Possibly the most outstanding work that he has done was as director of the Boston Music School, where he served for six years. For four years he was Director of Music at the Choate School. He has done solo work in such churches as the First Presbyterian Church, of Syracuse, and the Broadway and West End Presbyterian Churches, of New York. For two years he has done concert and oratorio work under the direction of Walter Anderson. For two years he handled leading rôles in light opera under the management of Klaw and Erlanger and the Century English Grand Opera Company, of New York. He has been a director of chorus and glee-club work in various places. During the World War he was director of camp music under the War Department's direction in two of the largest cantonments.

A teacher's work is always based on the results he has obtained with his individual pupils, despite his own training

and experience. Here again Mr. Humphrey has had signal success. Several of his pupils have had distinct success in grand opera, oratorio, and church music, as well as concert work and teaching. It is his idea to stress not only the value of the individual voice with respect to operatic work, but he is also sane with reference to all of the work that can be comprehended under the general terms of vocal teaching. A good singer himself, he inspires others. The technical part of his work is highly indorsed by those who have been closely associated with him. We could easily quote reference after reference bearing on this point.

We are exceedingly fortunate to have him, and it is a pleasure to announce him.

Some Comments from the American Press

Mr. Humphrey's voice is full in all registers. His upper notes are particularly good.—*New Haven Register, New Haven, Conn.*

The quality of his voice, full and sweet, is the natural gift which Mr. Humphrey has had from the beginning of his career, and not a cultivated one, as is the case with many singers.—*Boston Post-Herald, Boston, Mass.*

Mr. Humphrey's arias were given with the temperamental ardor and appreciative expression of national quality. This point is a feature of Mr. Humphrey's work. He interprets national spirit in all his songs.—*New York Times, New York.*

In Italian arias, Old English ballads, and more modern classical compositions alike, Mr. Humphrey proved himself to be the possessor of a sure technic and a versatility of expression, which, reinforcing a naturally pleasing and consistently trained voice, have rounded him into a singer whom it is a delight to hear.—*Rochester Democrat and Chronicle, Rochester, N. Y.*

Mr. Humphrey is a baritone who knows how to sing. A man of commanding stature, he brings to his music a dramatic ability which is very satisfying.—*The Meriden Record, Meriden, Conn.*

Florence N. Boyer

Miss Boyer came to Ward-Belmont in 1913 from an entire year in Paris under Oscar Seagle and Jean de Reszke. She had formerly spent a year in Italy under Signor Vananni, and two years in Munich with Mesdames de Sales and

Bossetti, and, besides, had trained with various prominent coaches in Germany. All of this was done on the fine foundation which nearly four years in the Oberlin Conservatory had given her. Her teaching experience was mainly gained at Southwestern University, Georgetown, Texas, where she spent five years, and in Paris, where she was an accompanist in Mr. Seagle's studio.

53 Rue de la Faisanderie, Paris, France, April 20, 1913.

My Dear Miss Boyer:

Before your departure for London, I must express to you my complete satisfaction at the great progress which you have made in the art of singing. JEAN DE RESZKE.

Miss Boyer has a pure soprano voice, which she uses with skill, and sings with fine musical taste. ARTHUR S. KIMBALL,
Professor of Singing, Oberlin College.

Miss Florence Boyer is a sterling young soprano and teacher of the vocal art.—*Musical Courier.*

Miss Boyer's soprano voice of unusual beauty, combined with a pleasing and inspiring personality, has made her a favorite.—*Musical American.*

As singer, a clear, telling voice. CHARLES W. MORRISON,
Director, Oberlin Conservatory.

Anything more exquisite than Miss Boyer's singing cannot be imagined. Her beautiful tones acclaimed her the perfect artist.—*Nashville Tennessean.*

Miss Boyer's voice revealed to her hearers a richness and strength that was surprising even to those who had known her before her splendid rendition of several very difficult numbers.—*Nashville Tennessean.*

Miss Boyer's singing of "Lo, Hear the Gentle Lark," by Bishop, was accorded what was little short of an ovation.—*Nashville Tennessean.*

I take pleasure in speaking in the very highest terms of Miss Boyer, who was for several years connected with this institution. She is a cultured and sensible woman of the highest character; made the finest impression both on our student body and the community. If the place she formerly filled were vacant, I would not hesitate for a moment to ask her to return. C. M. BISHOP,
President, Southwestern University.

If you are looking for a thorough teacher, I have one to propose. It is not very often I have the opportunity to suggest any one so capable

as Miss Florence Boyer. She has an extremely pretty voice, is an excellent musician, and has had great experience as a vocal teacher, training glee clubs, choruses, etc. She is a good accompanist also, and well up on répertoire and languages, as well as voice production. I have the highest opinion of her, and some pupils she brought to me last fall were extremely well trained. OSCAR SEAGLE.

A very telling example illustrating the high excellence of "Nashville-made goods" is coming into port this week in this city. It is an illustration in young flesh and blood. It is Miss Emmeline Boyer, Nashville girl, who is to appear on the program with the great Metropolitan tenor, Martinelli, as his assisting artist. She was chosen for this position by the famous singer himself, after she had come under his notice in New York, where she went for advanced coaching. She has sung with him, making already great success.

Her appearance here will be eagerly greeted, not alone by those bound to her by ties of blood or friendship. Citizens who believe in Nashville and the value of her institutions will welcome the success of this young girl as a proof of their belief, because she has come to this distinction through the training she has received here. As a student in the Ward-Belmont Department of Music, she was trained for five years by one of its eminent voice teachers, Miss Florence N. Boyer. Recognizing the beauty of the young voice in embryo, the teacher gave it persistent, skillful, and artistic cultivation. Slowly it came to its present beauty. The young singer's first voice lessons were taken here.

Helen Todd Sloan

Miss Helen Todd Sloan has a soprano voice of unusual brilliance and sweetness, is a singer of rare charm, and a teacher of proved force and power. For about two years she was a student of George Deane, of Boston; later was for a year a pupil of Isidore Braggiotti, in Florence, Italy.

Her teaching experience embraces a period of four years in Trinity University, Texas; a year at Lucy Cobb Institute, Georgia; and the past seven years at Ward-Belmont.

Braggiotti Vocal School, Florence, Italy, September 15, 1912.

Miss Helen Todd Sloan has studied voice placing and tone production with me, both from a pupil's and teacher's standpoint. She is the possessor of a beautiful soprano voice, very sympathetic, and of a lovely, fresh, pleasing, and at the same time brilliant "timbre." Miss Sloan is an excellent musician, and all her work shows serious and conscientious thought and execution. I should consider any conservatory of music very lucky indeed to be able to count Miss Sloan among its staff of teachers. I most warmly recommend her.

(Signed) ISIDORE BRAGGIOTTI.

Waxahachie, Texas, June 3, 1916.

Miss Helen Todd Sloan was a teacher of voice in Trinity University for a period of four years. She is very musical and has a most delightful voice. During her four years' connection with Trinity University she not only won the student body and faculty with her charming songs, but the entire community as well. I give her my most cordial indorsement as to personality and as to ability as a teacher.

(Signed) S. L. HORNBEAK,
President, Trinity University.

Athens, Ga., February 5, 1920.

It gives me much pleasure to indorse Miss Helen Sloan as a teacher of voice. She was with us at Lucy Cobb last year, and did excellent work, and it was with keen regret that illness in her family made her resignation necessary at the end of the year. I cordially commend her.

(Signed) M. RUTHERFORD,
President, Lucy Cobb Institute.

To Miss Sloan fell the heavy work of the program. She sang "Una Voce Poco Fa," from "The Barber of Seville," with sparkling and dramatic effect, and followed it with a group of songs that ideally expressed the versatile qualities and the brilliance and sweetness of her tones. They were: "The Look," by Houseman; a Bohemian cradle song of Schindler; Gilbert's tender lyric, "Ah, Love But a Day;" and "The Wind's in the South," a new and lovely composition, very expressive of the joy and freshness of spring. Associated with the musical life of Ward-Belmont, and at the same time a pupil of Signor de Luca, having previously studied under noted masters in Florence and Boston, Miss Sloan has had beautiful cultivation given to a voice of fine natural range and possibility. She sings with the ease and charm of a bird, and a delightful flexibility and facility.—*Nashville Banner.*

Nashville was again indebted last night to the generosity of Dr. Blanton, of Ward-Belmont, for his invitation to hear Giovanni Martinelli, of the Metropolitan, and the assisting artist, Miss Helen Sloan. Miss Sloan's girlish appearance, self-possession, and rare sweetness of voice made quite a hit with the audience, and, after her first aria, "Non mi dir," from Mozart's "Don Giovanni," she was recalled to give "Robin, Robin, Sing Me a Song," by Spross. Her tones are light and birdlike, and charmingly limpid. Miss Sloan also sang "The Wind's in the South," by Scott; the airy "Butterflies," by Seiler; and the very difficult "Staccato Polka," by Mulder. Her runs, trills, and staccati are all executed with the greatest ease, and for encore she added Rossini's rapid "Tarantelle," sung here by Galli-Curci and Caruso. With only one short rehearsal beforehand, the duet from "Rigoletto" was perfectly done, the two voices blending exquisitely.—*Nashville Tennessean.*

The regular meeting of the Ward-Belmont's Twentieth Century Club on Wednesday evening was the occasion of a beautiful recital given before the club members by Miss Helen Sloan, a member of the music faculty, who has studied under Signor de Luca, and reflects in her perfection of tone and style the excellence of his training. Miss Sloan sang seven numbers, taken from opera and classic song writers, giving each with charming success.—*Nashville Tennessean.*

Irene Crane Humphrey

Irene Crane Humphrey is a teacher of exceptional ability and training. Her literary work was done under private tutors and at the Boston University, Boston, Mass. Her musical education was received at the New England Conservatory of Music, followed by three years of study at the Boston Music School and by two years of study in Milano, Italy, under several of the famous teachers there. She was a pupil of Stetson Humphrey in Boston, Oscar Saengar in New York, Maestro Manno and Maestro Castellano in Milano, Italy, and Maestro Morelli in London. Mrs. Humphrey had two years of successful operatic experience in Europe, where the press acclaimed her as a great favorite. Returning to this country, she was Prima Donna Soprano with the Philadelphia Grand Opera Company, and also appeared in concert and oratorio. Prior to going abroad, Mrs. Humphrey was a member of the faculty of the Boston Music School, where she had previously been a student. She taught voice in Milano, Italy, and took up her teaching in New York upon returning to this country. She has the peculiar advantage in her pedagogy in being a fine artist and linguist as well.

The following excerpts from criticisms of her performances give splendid testimony to her ability to sing:

She has a fine, delicate, and resonant voice, with splendid dramatic temperament.—*Corriere di Mezzano, Mezzano, Italy.*

The rôle of "Mimi" in "La Boheme" was done by an American who from her first entrance revealed herself to be a singer of indisputable merit, fully meeting the expectation of the great audience. She interpreted with real sentiment and moving sincerity the drama of the romantic Murger character.—*Gazzetta Romagna, Ravenna, Italy.*

"A most charming "Madam Butterfly," with clear, expressive voice and fine dramatic ability.—*Corriere di Milano, Milano, Italy.*

The approval and applause given by our most critical of Roman audiences was unanimous. We can most certainly assert that Irene Crane Humphrey can look forward to a very brilliant future.—*La Nuova Romagna, Rome, Italy.*

Her English songs were a veritable joy, revealing such enunciation as to convert one to the feasibility of singing in English by an artist.—*The Boston Post, Boston, Mass.*

Her voice is colorful in all registers, and every tone is illustrative of the mood, thus giving a pictural effect which rouses the imagination of the audience and holds it.—*New York Herald, New York.*

Her Sicilian folk songs showed the beauty of her voice in tone, flowing line, and rare interpretation.—*The Meriden Record, Meriden, Conn.*

Pipe Organ Department

The demand for well-trained pipe-organ players is growing all the time. Pipe-organ playing has a beneficial effect on pianoforte study, especially in the direction of part playing. The two instruments practiced together should react advantageously by emphasizing and developing the characteristic features of each. We wish to so train students that they will not be content to know just enough to get through a service, remaining adamantine to the charms of the more delicate and personal side of the instrument whose power and possibilities have been revealed by modern thought, feeling, and invention. Then, too, the organ in the school has a special value as a factor of influence upon those who are fitting themselves for responsibilities of leadership in the world.

Henry S. Wesson

The Pipe Organ Department of the Ward-Belmont Conservatory of Music has been placed in the hands of a specialist who will make it contribute liberally to the musical atmosphere, the religious life, and the general good of the school. Henry S. Wesson, teacher of Organ and Musical Sciences, is a graduate and postgraduate of the Guilmant Organ School in New York City. He spent several years in organ study in Houston, Texas, under Hu T. Huffman, later teacher in the New England Conservatory. In connection

with his literary studies in Austin College, Sherman, Texas, he studied organ for something less than two years under George E. Case. Later Mr. Wesson entered the Guilmant Organ School in New York City, and in three years completed the undergraduate and graduate courses of that institution. During the entire three years he was a special pupil in organ of William C. Carl, Chevalier of Legion of Honor of Paris, director of the Guilmant Organ School. Mr. Wesson has also studied organ under Willard Irving Nevins in the Guilmant Organ School. Among his teachers in theoretic branches are Clement R. Gale, Warren R. Hedden, and George A. Wedge.

Mr. Wesson was for three years organist of the Church of the Holy Apostles (Episcopal), of New York City, and was called again to that position for the summer of 1925. So highly is Mr. Carl's rating of Mr. Wesson's ability that he made him his substitute for one summer at his own organ in the First Presbyterian Church, of New York City.

Mr. Wesson is an exponent of the French method, which is so generally recognized in New York as best adapted to the modern organ that practically every church of importance in New York City has now a French-trained organist.

Mr. Henry S. Wesson is gifted musically in a high degree. He is an indefatigable worker and conscientious in everything he undertakes.

Mr. Wesson is a brilliant recitalist and a teacher who has already achieved wonderful results.

Mr. Wesson had an opportunity to exemplify his talents in substituting one summer for me at the First Presbyterian Church, of New York. I most heartily recommend him and wish him the best of success.

DR. WILLIAM C. CARL,
Chevalier de la Legion d'Honneur; Organist and Director, First Presbyterian Church, New York City.

For some years I have watched with interest the work of Henry S. Wesson, one of the younger American organists. His playing, always of a brilliant and scholarly nature, continues to grow. Mr. Wesson's technic is unquestioned, and his rapid rise in his profession, both as a teacher and performer, proves the artistry which is his.

WARREN R. HEDDEN, Mus.B.,
Chairman, Examination Committee, American Guild of Organists.

It gives me great pleasure to know that you have secured Mr. Henry S. Wesson as Director of the Department of Organ in your school.

Having been associated with Mr. Wesson for many years as a

teacher and as a friend, I know that his marked ability will make him a valued member of your faculty. WILLIARD IRVING NEVINS,
Organist and Director, Fourth Presbyterian Church, New York City.

Violin Department

Whether in solo, with human voices, or in grand orchestral symphony, the violin may become the most soulful and expressive interpreter of the human emotions. The study of violin should never be begun except with a good teacher who plays well. A gifted pupil too often fails through the neglect or ignorance of his first teacher. If particular care be not given from the beginning to the establishment of the correct principles of position, if any of the inflexible laws of good playing are overlooked at the start, the student acquires defects, which, while they may not greatly affect his execution of easy bowing and fingering, will a little later probably arrest the development of a satisfactory technic. A wrong position of finger, hand, or arm, which at first seems unimportant, afterwards proves to be an almost insurmountable barrier to further advancement. If a pupil has been unfortunate in the early teachers, it should be deemed essential to secure as soon as possible the most careful and competent instruction.

Ward-Belmont prides itself upon the strength of its Violin and Orchestral Department. Only the most approved and modern methods which insure the rapid and complete development of the pupils are used.

Kenneth Rose, Director

Mr. Kenneth Rose is in charge of the Violin classes and orchestra in Ward-Belmont.

In addition to extensive instruction of the best kind in America, Mr. Rose has had the advantage of several years' European instruction under such eminent masters as George Lehmann, Arthur Hartmann, and Souky, the successor of the great Sevcik at the Prague Conservatory, and pedagogical work with Leopold Auer. He enjoys the friendship of all his former teachers, and is held in high regard by eminent violinists all over the United States.

Previous to his association with Ward-Belmont, Mr. Rose had charge of the violin and orchestra departments of the Metropolitan Conservatory, of Indianapolis.

For some years he was also concert master of the Indianapolis Symphony Orchestra, which position marked him as the leading violin authority in that musical community, and gave him an experience which makes him especially fitted for the important orchestral work at Ward-Belmont. At present Mr. Rose is serving as concert master of the Nashville Symphony, and has achieved distinction as soloist and guest conductor with that organization.

Mr. Rose has a truly wonderful technical equipment, and as a violin soloist he is remarkably successful. He produces a tone of luscious sweetness and great power, and plays with fine dash and discrimination. A single touch of his bow convinces one immediately of complete mastery of his instrument.

While Mr. Rose has perhaps few superiors among native Amercian violinists, his extensive study and preparation have given him also a remarkable teaching career. A close student of the violin, its literature and its history, he combines in his teaching an exhaustive knowledge of all methods, and his pupils respond quickly to his eclectic instruction. Over twelve members of the Nashville Symphony Orchestra have studied with Mr. Rose, and his students are filling responsible positions over the country. Miss Claire Harper, artist pupil of Mr. Rose, was a brilliant success as soloist with the orchestra.

The following personal letters and excerpts from critics' reports give splendid evidence of Mr. Rose's ability and artistry:

I just want to tell you how delighted I was to have had you assist me on my program for the Las Vegas Arts Festival this year. I feel sure your splendid playing of my numbers helped to make the whole thing successful.

It is a pleasure to be associated with such an artist as you—to know that one is sure and solid in all he does and conscious of a superb musicianship such as you possess. Your recent recital, with the fine, well-built, and beautifully played program you designed, disclosed you as an artist of the "first water."

Assuring you of my continued interest and friendship and wishing you a sure success in the field where you are, I am,

CHARLES WAKEFIELD CADMAN.
(American Composer.)

It was a real pleasure to hear you again after these many years. Your beauty of tone and your imagery are ever apparent, and I can but renew my best wishes for your continued success and growth.

ARTHUR HARTMANN.
(Violinist.)

It is always a pleasure for me to meet once again my old pupils, but it has been particularly gratifying to me to meet you once more after the lapse of seventeen years. This gratification arises from the fact that you have developed so well, artistically, since the old days when you studied with me in Berlin. Your musical sincerity and general ability are what I might naturally have expected from one who had been so serious and conscientious in his student days. Nevertheless, I was greatly pleased to have the opportunity of hearing you play and to be offered the proof of your present attainments.

Accept my good wishes for the future, and believe me, as always,

GEORGE LEHMANN.
(Teacher of Violin.)

May I express to you my unbounded joy and genuine satisfaction in your violin art?

Your tonality, technic, and total loss of yourself in your transfer of feeling was a solace, comfort, and tranquillization of spirit. Need more be said of a distinguished performance?

My greetings and best wishes for the future are yours.

Sincerely, CAMERON MCLEAN.
(Baritone.)

Of his New York concert in December, 1928, the metropolitan reports follow:

Kenneth Rose, violinist, gave a program of sonatas last night in a well-populated Steinway Hall, playing the familiar sonata of Cesar Franck, the less familiar early work of Richard Strauss, and the unfamiliar sonata, Op. 87, of Alexander Gretchaninoff. Mr. Rose played with a technical skill and a tone of lovely quality.—*New York Tribune, December 19, 1928.*

The Cesar Franck sonata appeared first on the program, and the artists gave a commendable reading of the work. . . . Mr. Rose performed his part with spirit and dash. A well-filled salon reacted most favorably.—*New York Sun, December 19, 1928.*

A sonata recital was given at Steinway Hall yesterday evening. Kenneth Rose, violinist, carried off the honors of the evening.—*New York Evening World, December 19, 1928.*

The recital revealed catholicity of taste and artistic attainment, . . . ability in the concert field.—*New York American, December 19, 1928.*

Dorys Levene, pianist, and Kenneth Rose, violinist, gave a sonata recital at Steinway Hall on December 8, including the familiar Franck sonatas, Strauss' E-flat work, and the Opus 87 of Gretchaninoff. These two artists play well together. They both have a capable technic, firm and brilliant tone, and a fondness for big, powerful effects which suited the substantial Gretchaninoff and Strauss sonatas. The readings of the artists were consistent, and the audience approved enthusiastically.—*Musical America, December 29, 1928.*

His Nashville appearances have elicted noteworthy comments:

The third individual trait of the concert, the element added by the soloist, must be characterized as the most generally pleasing violin playing ever heard in conjunction with the local orchestra. Certainly the War Memorial has never been filled with a more completely beautiful violin tone than the one Mr. Rose pulled from his old Guarnarius. Certainly nothing of the difficulty of the Wieniawski Concerto has been handled with greater mastery. Certainly the accompaniment was real grown-up music and most caressing to the ear; and the piano accompaniments to the shorter numbers, equally exacting, found their complete master in Mrs. Hazel Coate Rose.

Thinking back through the afternoon's offerings, I should like to offer a verbal prize to Mr. Rose for his sublime playing of the Romance movement of the concerto and his interpretation of the Bach Arioso.—*George Pullen Jackson, Nashville Banner.*

Kenneth Rose, head of the Violin Department at Ward-Belmont, was soloist.

Never has Mr. Rose played more brilliantly and with lovelier tone than yesterday, and we do not wish to disparage his playing on previous occasions, because it is always fine. But in the Finale of Wieniawski's celebrated Concerto in D minor he dashed off the rapid passages with amazing speed, intonation, and accuracy.

In the lovely Romanza, which all violinists attempt, his 244-year-old Guarnarius sang with a golden tone, while the orchestral accompaniment was admirable. Mr. Rose was recalled many times.

In the second half of the program he played a Bach Arioso, arranged by Franko; Hungarian Dance No. 2, by Brahms; Joachim, the Rose's Complaint, by Franz Rozen; and Bazzini's Dance of the Goblins, displaying again all the splendid qualities which gave him such preëminence as a violinist.

His encores were Kreisler's arrangement of the Song of the Volga Boatmen, and Estrellita, by Ponce-Ludow.

Mrs. Hazel Coate Rose played for his group of pieces with her usual brilliance, and again proved herself a sympathetic and finished accompanist par excellence.—*Alvin Wiggers, Nashville Tennessean.*

It was violin mastery of a high degree that gave joy to a large audience in the auditorium of the Ward-Belmont School on Thursday evening on the occasion of Kenneth Rose's recital. It comprised, in addition to the Ward-Belmont student body, practically all the fiddle fans of the city—a growing group which is always in evidence when Kenneth Rose, the dean of their coterie, is to be heard. . . .

Mr. Rose attained to a new high mark in his art last night. His plushlike tone, his clear execution of the most exacting passages, and his virile, masterful interpretations of the creations, varied as they were, of the different composers—all these qualities came as a surprise even to those who have followed his work closely.

And in justice and honesty it must be said that Nashville audiences have rarely heard piano accompaniments as effective as were those of Hazel Coate Rose last evening.—*George Pullen Jackson, in Nashville Banner.*

Musical Science Department

Lawrence H. Riggs

Mr. Lawrence H. Riggs presents an unusually well-rounded preparation for his teaching of the Musical Sciences. Mr. Riggs graduated from Beloit College with a degree of B.A., *summa cum laude,* having attained membership in Phi Beta Kappa scholarship fraternity. Following the above work, he was a Rhodes scholar from South Dakota at Oxford University, in England, where he studied Theory of Music, Choral Training, and Organ. Upon his return to his native land, he took further work in Voice and Teaching Methods at the Chicago Musical College, also work in Voice and Public School Music at Northwestern University, in Evanston. In the summer of 1926, Mr. Riggs graduated from the American Institute of Normal Methods with his work in Public School Music. Since that time he has taken special preparation in Voice at the Chicago Musical College, Conducting and Orchestration at Northwestern University, where he also did further Instrumental Composition and Choral Music work.

Mary Venable Blythe

Miss Blythe, teacher of Sight Reading and Piano, is a graduate of the Montgomery Institute. She has since studied Harmony with Harry Redman, of the New England Con-

servatory, and Piano with Harold von Mickwitz, of the Chicago Musical College. She was supervisor of practice and teacher of Piano in St. Mary's College, Dallas, for five years, and subsequently a teacher of Musical Sciences in Belmont College and Ward-Belmont.

Miss Blythe has taught Piano and Sight Reading in Ward-Belmont for ten years, and is an excellent teacher of her chosen subjects. Her gift of inspiring her students is notable. She is especially remarkable in that her ability in teaching advanced students is on a par with her success with elementary pupils. Each one who studies with her receives her earnest, individual attention. Clearness of technic and easy poise are characteristic of her pupils.

For the past three years and for next year Miss Blythe will be again an instructor in Musical Sciences. She has in the past few years made additional special preparation to teach this work. Her experience with us has proven most satisfactory.

Charges and Terms

The school year consists of one term of thirty-six weeks, beginning the second Wednesday in September and ending the first Thursday in June, with a Christmas vacation of approximately two weeks. The charges here named are for the whole school year, and are due and payable on the opening day of school, but for the convenience of patrons may be made in two installments, in September and January, respectively, as stipulated below, and are subject to sight draft after these dates.

The charge for board, room, tuition in two or more subjects in the Literary Department (including Latin, French, German, Spanish), Physical Training, Athletics, Swimming, use of Library, varies from $850 to $950, according to location, arrangement of bath, etc. Detailed information will be found in the general catalog.

Charges for Piano, Voice, Etc.

Payable three-fifths on entrance, balance on January 1.

Piano, individual lessons, two per week	$150.00
Piano, individual lessons, two per week, with Mr. Goodman	325.00
Piano, individual lessons, beginner's grade, under special teachers	125.00
Voice, individual lessons, two per week	175.00
Voice, individual lessons, two per week, with Mr. Humphrey	250.00
Use of practice piano, one and one-half hours per day, per year (each additional hour, $10)	20.00
Violin, individual lessons, two per week, with Mr. Rose	250.00
Violin, practice room, one hour per day	10.00
Harp, individual lessons, two per week	225.00
Pipe Organ, two lessons per week	250.00
Practice on practice organ, five or six hours per week	35.00
Practice on large organ, two and one-half or three hours per week	60.00
Orchestra class, free to Violin pupils	35.00
Theory, in class	25.00
Harmony, History of Music, Ear Training, or Public School Music, in class	35.00
Harmony, individual lessons, two per week	100.00
Sight Playing, in class	25.00

Pupils enter for the entire term or part of term unexpired at time of entrance. No reduction will be made for time lost during the first four or last six weeks of the term; nor will reduction be made for absence during other periods, except in cases of the protracted illness of the student herself, when the pro-rata cost for the time lost will be shared equally with the patron if the illness has kept the student for five weeks or more out of the school building.

No reduction will be made in case of suspension, dismissal, or voluntary withdrawal during the term.

For further information, see Ward-Belmont General Catalog or write to

THE WARD-BELMONT SCHOOL,
Belmont Heights, Nashville, Tenn.

Programs of Recitals and Concerts

The following programs given by visiting artists, faculty members, and pupils of the Conservatory of Music are exhibited in order that some concrete idea may be had of the personnel and range of repertoire. In the list will be a number of radio programs which have been presented through the courtesy of Station WSM, of Nashville.

Ward-Belmont Conservatory of Music

PRESENTS

MARGARET MATZENAUER

Contralto of the Metropolitan Opera Company

October 15, 1928

PROGRAM

I.

Widmung . . . . . *Schumann*
Sapphische Ode . . . . . *Brahms*
On Wings of Dream . . . . . *Arensky*
Chanson Norvegienne . . . . . *Fourdrain*

II.

Aria: "Ah mon fils" . . . . . *Meyerbeer*
(*from Le Prophete*)

III.

Group of Piano Solos:

MR. EDWARD HART

IV.

Aria: "Voce di Donna" . . . . . *Ponchielli*
(*from La Gioconda*)
Girometta . . . . . *Sibella*
In Mezzo al mar . . . . . *Sadero*

V.

Dawn in the Desert . . . . . *Ross*
Sleep Song . . . . . *La Forge*
Estrellita } . . . . . *Arr. by La Forge*
En Cuba }

MR. EDWARD HART

Accompanist for Madame Matzenauer

Ward-Belmont Conservatory of Music

PRESENTS

THE FESTIVAL OPERA COMPANY

IN

"THE BARBER OF SEVILLE"

Comic Opera In Two Acts By Rossini

October 17, 1928

Count Almaviva . . . . . RHYS MORGAN
Dr. Bartolo, a physician . . . . . CHARLES BOGGS

Rosina, his rich ward	Melvena Passmore
Don Basilio, a music master	Henri Scott
Figaro, barber and wig maker	William Phillips
Bertha, housekeeper to Dr. Bartolo	Margot Hayes
Fiorillo, servant to Almaviva Ambrosio A Sergeant	Howard Carman

Pianist, Martha McCormick

SYNOPSIS OF THE SCENES

Time and Place
Seville in the Seventeenth Century

Act I. Scene 1. A Street in Seville.
Scene 2. A Room in Bartolo's House.

Act II. A Room in Bartolo's House.

Ward-Belmont Conservatory of Music

PRESENTS

Carlos Salzedo

In a Program of Period Music for the Harp

Ward-Belmont Auditorium

November 19, 1928—8:15 P.M.

PROGRAM

I. Classics

Sarabande	*Francois Couperin* 1668–1733
Giga	*Arcangelo Corelli* 1658–1713
Theme and Variations	*Josef Haydn* 1732–1809
Rigaudon	*Jean-Philippe Rameau* 1685–1764

II. Romantics

Impromptu-Caprice	*Gabriel Pierne*
Chaconne	*A. Durand*

III. Favorite Melodies

Deep River.
Believe Me, if All Those Endearing Young Charms.
The Last Rose of Summer.

IV. Contemporaries

En Bateau	*Claude Debussy*
Le Bon Petit Roi d'Yvetot	*Marcel Grandjany*
Mirage Introspection Whirlwind	*Carlos Salzedo*

Ward-Belmont Conservatory of Music

PRESENTS

FRANCIS MACMILLEN

Violinist

Ward-Belmont Auditorium

December 5, 1928—8:15 P.M.

PROGRAM

I.

Poem . . . . . *D'Erlanger*
Prelude and Allegro . . . . . *Pugnani-Kreisler*

II.

Concerto, A Minor . . . . . *Carl Goldmark*
Allegro moderato
Aria
Allegretto (Finale)

III.

Habanera . . . . . *Ravel*
Serenade a Colombine . . . . . *Pierne*
Barcarolle . . . . . *MacMillen*
Valse Caprice . . . . . *Saint-Saens–Ysaye*

IV.

Legende . . . . . *Godowsky*
Flageolets . . . . . *Edna Gussen*
Gigue . . . . . *Rust*
Polonaise, D Major . . . . . *Wieniawski*

RALPH ANGELL *at the Piano*

Ward-Belmont Conservatory of Music

PRESENTS

FRASER GANGE

Singer

February 4, 1929

Ward-Belmont Auditorium

PROGRAM

I.

Hear Me! Ye Winds and Waves! . . . . . *Handel*
Un bruit des rames . . . . . *Rhene Baton*
Lungi dal caro bene . . . . . *Secchi*
Vittoria! Vittoria! . . . . . *Carissimi*

II.

Seven Songs from "Die Schone Mullerin" . . . . . *Schubert*
"Das Wandern"
"Wohin?"
"Halt!"
"Danksagung am Bach"
"Am Feierabend"
"Der Neugierige"
"Ungeduld"

III.

In Summertime on Breton . . . . . *Graham Pell*
Isobel . . . . . *Frank Bridge*
Diaphenia . . . . . *Harold Samuel*
An Old Song Re-sung . . . . . *Charles Griffes*

IV.

"Turn Ye to Me" . . . . . *Old Scottish*
"The Bonnie Earl o' Moray" . . . . . *Old Scottish*
Trade Winds . . . . . *Frederick Keel*
Mother Carey's Chickens . . . . . *Frederick Keel*

HAZEL COATE ROSE *at the Piano*

Ward-Belmont Conservatory of Music

PRESENTS

MURIEL KERR

Pianist

Wednesday, February 13, 1929—7:00 P.M.

Ward-Belmont Auditorium

PROGRAM

I.

Tow Organ Chorale Preludes . . . . . *Bach-Busoni*
Nun komm der Heiden Heiland
Nun freut euch, lieben Christen
Sonata in B Minor . . . . . *Chopin*
Allegro maestoso
Scherzo
Largo
Finale

II.

In der Nacht } . . . . . *Schumann*
Des Abends }
Conte in B-flat Minor . . . . . *Medtner*
Etude in D-flat, Op. 8, No. 10 } . . . . . *Scriabine*
Etude in C-sharp Minor, Op. 42, No. 5 }
Etude in F-sharp, Op. 7, No. 4 . . . . . *Stravinsky*
Prelude in E-flat } . . . . . *Rachmaninoff*
Prelude in B-flat }

Ward-Belmont Conservatory of Music

PRESENTS

JOSEF LHEVINNE

Pianist

April 12, 1929

Ward-Belmont Auditorium

PROGRAM

I.

Intermezzo in E-flat Major, Op. 117 . . . . . *Brahms*
"Sleep soft, my bairn, now sweetly sleep,
My heart is wae to see the weep!"
(*Scotch from Herder's Volkslieder*)

Intermezzo in A-flat Major, Op. 76 } . . . . . *Brahms*
Capriccio in C-sharp Minor, Op. 76 }
Etudes Symphoniques . . . . . *Schumann*

II.

Scherzo in C-sharp Minor . . . . . }
Impromptu in G-flat . . . . . }
Two Mazurkas in A Minor and G Major } . . . . . *Chopin*
Polonaise in A flat . . . . . }

III.

Feux Follets . . . . . *Liszt*
Two Preludes: . . . . . *Debussy*
"La Terrace des Audiences du Clair de Lune"
"Feux d'Artifice"
Gypsy Airs . . . . . *Taussig*
Slow, dreamy
Amorous
Fast, exalted
Very fast

Program of Percival Price

AT

Dedication of

WARD-BELMONT CHIMES

April 12, 1929—3:00 to 4:30 P.M.

America the Beautiful
Ode to Joy . . . . . *Beethoven*
Andante . . . . . *Schumann*
Londonderry Air (Irish)
Harmonious Blacksmith . . . . . *Handel*
Floral Dance
Selection from Don Giovanni . . . . . *Mozart*
Deep River . . . . . *Burleigh*
Red, White and Blue
The Bells of Ward-Belmont

The evening program will be:
Bavarian Lullaby
Consolation . . . . . *Mendelssohn*
Minuet . . . . . *Purcell*
Dawn . . . . . *Grieg*
To a Wild Rose . . . . . *MacDowell*
Selection from Orpheus . . . . . *Gluck*
Homing . . . . . *Del Riego*
Billy Boy
Largo . . . . . *Dvorak*
The Star Spangled Banner
or
The Bells of Ward-Belmont

Ward-Belmont Conservatory of Music

PRESENTS IN RECITAL

LAWRENCE GOODMAN

Pianist

Ward-Belmont Auditorium

Friday, January 18, 1929—8:15 P.M.

Romance . . . . . *Schumann*
Forest Murmurs . . . . . *Liszt*

Nocturne Op. 27, No. 1 . . . . . *Chopin*
Valse in E Minor . . . . . *Chopin*
Scherzo Op. 39 . . . . . *Chopin*
Prelude and Fugue Op. 35, No. 1 . . . . . *Mendelssohn*
Liebestod (from Triston and Isolde) . . . . . *Wagner-Liszt*
The Ride of the Valkyries (from Die Walkure) . . . . *Wagner-Hutcheson*

Ward-Belmont Conservatory of Music

PRESENTS IN RECITAL

STETSON HUMPHREY

Baritone

Ward-Belmont Auditorium

March 1, 1929

PROGRAM

1. Vision Fugitive
   Herodiade . . . . . *Massenet*

2. *a.* Fussreise . . . . . *Wolf*
   b. Mondlicht . . . . . *Haile*
   c. Allerseelen . . . . . *Strauss*
   d. Der Soldat . . . . . *Schumann*

3. BOHEMIAN FOLK SONGS
   a. Homeland—A National Anthem
   b. The Quest—A Dance Song
   c. Goodnight Beloved
   d. The Lovers' Quarrel

4. *a.* Tell Me Not of a Lovely Lass . . . . . *Forsyth*
   b. You'll Wander Far . . . . . *Foote*
   c. Mother o' Mine . . . . . *Tours*
   d. A Tavern Song . . . . . *Fisher*

IRENE CRANE HUMPHREY, *at the Piano*

Ward-Belmont Conservatory of Music

PRESENTS IN RECITAL

IRENE CRANE HUMPHREY

Soprano

Ward-Belmont Auditorium

March 15, 1929

PROGRAM

1. Aria—"Manon"
   Air and Gavotte . . . . . *Massenet*

2. (*a*) Die Forelle . . . . . *Schubert*
   (*b*) Die Lotusblume . . . . . *Franz*
   (*c*) Nur wer die Sehnsucht Kennt . . . . . *Tchaikovsky*
   (*d*) Vergebliches Standchen . . . . . *Brahms*

3. SICILIAN FOLK SONGS
   IN COSTUME
   (*a*) Canto di Caccia
   (*b*) Mia Povera Sorella
   (*c*) Viva Bacco!
   (*d*) Su Danzate!

4. (*a*) Danny Boy . . . . . *Weatherley*
   (*b*) Ze Ol' Bayou . . . . . *Strickland*
   (*c*) *Rain* . . . . . *Curran*
   (*d*) Russian Sleigh Song . . . . . *Kountz*

MRS. DAVID RIDGWAY GEBHART, *at the Piano*

Ward-Belmont Conservatory of Music

PRESENTS IN RECITAL

MR. KENNETH ROSE

April 4, 1929

Ward-Belmont Auditorium

PROGRAM

1. (*a*) Adagio—Partita G minor . . . . . *Bach-Schumann*
   (*b*) Variations on a theme by Corelli . . . . . *Tartini-Kreisler*
2. Concerto E minor . . . . . *Mendelssohn*
   allegro molto appassionato
   andante
   allegretto non troppo
   allegro molto vivace
3. (*a*) Frasquita . . . . . *Lehar-Kreisler*
   (*b*) Valse Sentimentale . . . . . *Schubert-Franko*
   (*c*) Aquarium . . . . . *Saint-Saens*
   (*d*) Hungarian Dance No. 1 . . . . . *Brahms-Joachim*

HAZEL COATE ROSE *at the Piano*

Nashville Symphony Orchestra

F. ARTHUR HENKEL

Conductor

Sunday Afternoon, March 17, 1929—3:00 o'clock

Soloist: MARY DOUTHIT, *Pianist*

PROGRAM

1. Overture—"In Bohemia" . . . . . *Hadley*
2. Symphonic Poem, No. 1—"Le Rouet d'Omphale" . . . . . *Saint-Saens*
3. Concerto for Pianoforte in A Minor, Opus 16 . . . . . *Grieg*
   (First Movement)

MISS DOUTHIT

INTERMISSION

4. The Call of the Plains . . . . . *R. Goldmark*
5. Solos for Pianoforte:
   (*a*) Etude, C Minor, Op. 25, No. 12
   (*b*) Etude, E Major, Op. 10, No. 3 . . . . . *Chopin*
   (*c*) Scherzo, C Sharp Minor, Opus 39

MISS DOUTHIT

6. Polonaise from "Scenes de Ballet," Op. 52 . . . . . *Glazounow*

Ward-Belmont Conservatory of Music

ANNUAL ORCHESTRA CONCERT

May 2, 1929

PROGRAM

1. Overture—Midsummernight's Dream . . . . . *Mendelssohn*

2. Symphony G Minor . . . . . *Mozart*
allegro molto
3. Concerto No. 4 for violin . . . . . *Vieuxtemps*
adagio religioso
Finale—marziale

BETSY LUSK

4. *a.* Country Gardens . . . . . *Grainger*
b. Valse Triste . . . . . *Sibelius*
c. March—Pomp and Circumstance . . . . . *Elgar*

Ward-Belmont Conservatory of Music

PRESENTS IN CONCERT

THE WARD-BELMONT GLEE CLUB

MR. STETSON HUMPHREY

Director

Ward-Belmont Auditorium

May 14, 1929

PROGRAM

1. *a.* Solvejg's Song . . . . . *Grieg*
b. The Virgin's Slumber Song . . . . . *Reger*
c. Allah's Holiday . . . . . *Friml*

GLEE CLUB

2. *a.* Reflections on the Water . . . . . *Debussy*
b. Concert Etude . . . . . *MacDowell*

MISS MARGARET LIPSCOMB SMITH

3. *a.* Would God I Were the Tender Apple Blossom
Irish Air from County Derry . . . *Arranged by William Arms Fish*
b. Impatience . . . . . *Schubert*
c. As My Dear Old Mother . . . . . *Dvorak*
d. Goin' Home . . . . . *Dvorak*
From the Largo of the New World Symphony
e. The Two Clocks . . . . . *Rogers*

GLEE CLUB

Solos by MISS JOSEPHINE BRUN and MISS LOIS STOUT

4. Concerto in E Minor . . . . . *Nardini*
Allegro Moderato

MR. WELDON HART

MISS WILLA MAE WAID *at the Piano*

5. *a.* Serenade . . . . . *Strauss*
b. At Eve I Heard a Flute . . . . . *Strickland*
c. The Gypsies . . . . . *Brahms*

GLEE CLUB

Solos by MISS RUTH WELTY and MISS LOIS STOUT

Ward-Belmont Conservatory of Music

PRESENTS IN RECITAL

MISS NANCY BASKERVILLE, *Soprano*

ASSISTED BY

MISS RUBYE SPROUSE, *Pianist*

Thursday Evening, May 9, 1929, at 8:15 o'clock

(*a*) Canzonette . . . . . *Loewe*

(*b*) Der Nussbaum . . . . . *Schumann*
(*c*) Die Bekehrte . . . . . *Stange*
MISS NANCY BASKERVILLE

Ah! fors' e lui (La Traviata) . . . . . *Verdi*
MISS NANCY BASKERVILLE

Sonata Op. 31, No. 2 . . . . . *Beethoven*
MISS RUBYE SPROUSE

(*a*) Malgre Moi . . . . . *Pfeiffer*
(*b*) L'Heure Exquise . . . . . *Hahn*
(*c*) Nymphes et Sylvains . . . . . *Bemberg*
MISS NANCY BASKERVILLE

(*a*) Prelude . . . . . *Bach-Liszt*
(*b*) Sonata Op. 22 (second movement) . . . . . *Schumann*
(*c*) Etude De Concert . . . . . *Sternberg*
MISS RUBYE SPROUSE

(*a*) Song of Sunshine . . . . . *Turner-Maley*
(*b*) Lullaby . . . . . *Scott*
(*c*) The Singer . . . . . *Maxwell*
MISS NANCY BASKERVILLE

Ward-Belmont Conservatory of Music

PRESENTS

WHITFIELD MORELLI, *Pianist*

In Diploma Recital

ASSISTED BY

NANCY BASKERVILLE, *Soprano*

Thursday Evening, May 23, 1929

At 8:15 o'clock

Rondo Capriccioso . . . . . *Mendelssohn*
WHITFIELD MORELLI

Ah! Je Veux Vivre (Romeo and Juliet) . . . . . *Gounod*
NANCY BASKERVILLE

Rigaudon . . . . . *MacDowell*
Legende . . . . . *Stojowski*
WHITFIELD MORELLI

Swiss Echo Song . . . . . *Eckert*
Song of Provence . . . . . *Dell Acqua*
NANCY BASKERVILLE

Ricordanza . . . . . *Liszt*
WHITFIELD MORELLI

La Capinera . . . . . *Benedict*
NANCY BASKERVILLE

Concerto, F Minor (first movement) . . . . . *Chopin*
WHITFIELD MORELLI

Certificate Recital

Saturday, May 25, 1929, at 8:15 o'clock

Ward-Belmont Auditorium

1. Piano—The Lark . . . . . *Balakirew*
MISS CATHERINE SCRUGGS

2. Piano—Cantique D'amour . . . . . *Liszt*
Miss Margaret Wilkens

3. Voice—Aria from "Louise" . . . . . *Carpentier*
Miss Ruth Welty

4. Piano—(*a*) "Mes Joies" . . . . . *Chopin-Liszt*
(*b*) Gnomenreigen . . . . . *Liszt*
Miss Martha Lindsey

5. Voice—Caro Nome (Aria from Rigoletto) . . . . . *Verdi*
Miss Lois Stout

6. Piano—(*a*) Prelude in B Flat . . . . . *Chopin*
(*b*) Papillons . . . . . *Oleson*
Miss Elizabeth Haynes

7. Piano—(*a*) Arabesque . . . . . *Debussy*
(*b*) March Wind . . . . . *MacDowell*
Miss Mildred Ann Smith

8. Piano—Concerto in G Minor (first movement) . . . . . *Mendelssohn*
Miss Margaret L. Smith

General Recital

Tuesday, May 28, 1929

At 8:15 o'clock

Ward-Belmont Auditorium

1. Piano—(*a*) The Eagle . . . . . *MacDowell*
(*b*) Air de Ballet . . . . . *Moszkowski*
Miss Isobel Goodloe

2. Voice—She Wandered Down the Mountain Side . . . . . *Clay*
Miss Willy Dell Goldsmith

3. Piano—Du bist die Ruh . . . . . *Schubert-Liszt*
Miss Ellen Moore

4. Violin—(*a*) Arioso . . . . . *Bach-Franko*
(*b*) Guitarre . . . . . *Moszkowski-Sarasate*
Mr. Louis Mertens

5. Piano—Concerto in C Minor (first movement) . . . . . *Beethoven*
Miss Lydareene Majors

6. Voice—Mon Coeurs Ouvre a ta Voix (Aria from Samson and Delilah) . . . . . *Saint-Saens*
Miss Josephine Brun

7. Organ—Prelude and Fugue in B Flat Major . . . . . *Bach*
Miss Nancy Noland

8. Piano—Papillons . . . . . *Rosenthal*
Miss Dorothy Detrick

9. Voice—Staccato Polka . . . . . *Mulder*
Miss Nancy Baskerville

10. Piano—Scherzo in B Flat Minor . . . . . *Chopin*
Miss Katherine Kean

Students' Recital

Friday Evening, December 14, 1928

At 5:00 o'clock

Ward-Belmont Auditorium

1. Piano—(*a*) Rigaudon . . . . . *MacDowell*
   (*b*) Legende . . . . . *Stojowski*
   Miss Whitfield Morelli

2. Voice—(*a*) She Wandered Down the Mountain Side . . . . . *Clay*
   (*b*) Little Shepherd's Song . . . . . *Proctor*
   Miss Willy Dell Goldsmith

3. Piano—At Sundown . . . . . *Butler*
   Miss Mildred Clements

4. Violin—Adagio Religioso . . . . . *Vieuxtemps*
   Miss Betsy Lusk

5. Piano—On Wings of Song . . . . . *Mendelssohn-Liszt*
   Miss Lavelle Thompson

6. Piano—Nocturne in F Major . . . . . *Chopin*
   Miss Elizabeth Haynes

7. Voice—(*a*) The Last Hour . . . . . *Kramer*
   (*b*) Let All My Life Be Music . . . . . *Spross*
   Miss Josephine Brown

8. Piano—Sonata (first movement) . . . . . *Grieg*
   Miss Katherine Kean

Students' Recital

Friday Afternoon, February 8, 1929

At 4:30 o'clock

1. Piano—(*a*) Improvisation . . . . . *MacDowell*
   (*b*) Shadow Dance . . . . . *MacDowell*
   Miss Miriam Woodside

2. Voice—(*a*) Cede la Sera . . . . . *Millilotte*
   (*b*) Gaily Chant the Summer Birds . . . . . *Pinna*
   Miss Helen Searcy

3. Piano—Prelude in B Flat Major . . . . . *Chopin*
   Miss Margaret L. Smith

4. Piano—Lotus Land . . . . . *Scott*
   Miss Mildred Ann Smith

5. Voice—(*a*) Orpheus and His Lute . . . . . *Sullivan*
   (*b*) Dearest, I Bring You Violets . . . . . *Meyer-Helman*
   Miss Willie Dell Goldsmith

6. Piano—Cracovienne Fantasie . . . . . *Paderewski*
   Miss Catherine Scruggs

7. Voice—(*a*) The Dance . . . . . *Chadwick*
   (*b*) Swiss Echo Song . . . . . *Eckert*
   Mrs. Caldwell Bennett

8. Piano—Etude Op. 25, No. 5 . . . . . *Chopin*
   Miss Annie Sullivan

9. Voice—Lucevano le Stella (Aria from Tosca) . . . . . *Puccini*
   Dr. Robert Thurman

Students' Recital

Friday Afternoon, February 22, 1929

At 4:30 o'clock

Ward-Belmont Auditorium

1. Piano—Valse Arabesque . . . . . *Guion*
   Miss Dorothy Detrick

2. Piano—Pantomime . . . . . *Moszkowski*
   Miss Pauline McCollum

3. Voice—(*a*) Daffodils . . . . . *Scott*
   (*b*) The Robin's Song . . . . . *Case*
   Miss Helen Ferguson

4. Piano—Du bist die Ruh . . . . . *Schubert-Liszt*
   Miss Ellen Moore

5. Organ—Allegro Jubilant . . . . . *Milligan*
   Miss Catherine Scruggs

6. Piano—Sonata in C Minor (first movement) . . . . . *Beethoven*
   Miss Mildred Ann Smith

7. Piano—Reflections on the Water . . . . . *Debussy*
   Miss Margaret L. Smith

8. Violin—Reverie . . . . . *Vieuxtemps*
   Mr. Weldon Hart

9. Piano—Cracovienne fantastique . . . . . *Paderewski*
   Miss Catherine Scruggs

Students' Recital

Friday Afternoon, March 8, 1929

At 4:30 o'clock

Ward-Belmont Auditorium

1. Piano—Nocturne . . . . . *Leschetizky*
   Miss Eleanor Fairchild

2. Organ—Adagio in B Flat . . . . . *Pleyel*
   Miss Vesta Kitchell

3. Voice—(*a*) Rose and Nightingale . . . . . *Rimsky Korsakoff*
   (*b*) Danza, Danza, Fanciulla . . . . . *Durante*
   Miss Lois Stout

4. Piano—Tendre Aveu . . . . . *Schuett*
   Miss Margaret Rothert

5. Violin—Adagio (Concerto G Minor) . . . . . *Bruch*
   Mr. Harry Draper

6. Piano—Etude Opus 10, No. 5 . . . . . *Chopin*
   Miss Katherine Kean

7. Voice—Aria from Tosca—Lucevano le Stelle . . . . . *Puccini*
   Mr. Robert Thurman

8. Piano—Mes Joies . . . . . *Chopin-Liszt*
   Miss Martha Lindsey

9. Organ—Allegro con spirito—Sonata III . . . . . *Borowski*
   Miss Jean Barry

Students' Recital

Friday Afternoon, March 22, 1929

At 4:30 o'clock

Ward-Belmont Auditorium

1. Piano—(*a*) An Irish Song . . . . . *Jewell*
   (*b*) Valse . . . . . *Masters*
   Miss Ellen Whiteman

2. Piano—Au Matin . . . . . *Godard*
   Miss Dorothy Tinsley

3. Piano—Brer Rabbit . . . . . *MacDowell*
   Miss Mildred Clements

4. Voice—Voce de Primavera . . . . . *Strauss*
   Miss Josephine Boyer

5. Piano—Nocturne Op. 3, No. 2 . . . . . *Karganoff*
   Miss Margaret Wilkens

6. Organ—Cantiline Pastorale in B Minor . . . . . *Guilmant*
   Miss Katheryn Hinson

7. Piano—On Wings of Song . . . . . *Mendelssohn-Liszt*
   Miss Elizabeth Haynes

8. Violin—Allegro and Praeludium . . . . . *Pugnani-Kreisler*
   Miss Charlotte Strong

9. Piano—From the Land of Thousand Lakes
   (*a*) Air Castles
   (*b*) Nocturne . . . . . *Sibelius*
   Miss Eleanor Sapp

10. Organ—Allegro con Moto from Sonata IV . . . . . *Guilmant*
    Miss Nancy Noland

11. Voice—Indian Love Lyrics
    (*a*) Kashmir Song
    (*b*) Till I Awake . . . . . *Finden*
    Miss Lucile Brun

12. Piano—(*a*) The Eagle . . . . . *MacDowell*
    (*b*) Rigaudon . . . . . *Grieg*
    Miss Isobel Goodloe

Students' Recital

Friday Afternoon, April 5, 1929

At 4:30 o'clock

Ward-Belmont Auditorium

1. Piano—Venitienne . . . . . *Godard*
   Miss Emma Jean Willis

2. Voice—(*a*) Laughter Has Come . . . . . *Cox*
   (*b*) The Piper of Love . . . . . *Carew*
   Miss Elizabeth Cleveland

3. Piano—Valse . . . . . *Stojowski*
   Miss Kathleen La Rue

4. Voice—Caro Nome from Rigoletto . . . . . *Verdi*
   Miss Lois Stout

5. Organ—Cantiline Pastorale . . . . . *Guilmant*
   Miss Katheryn Hinson

Students' Recital

Friday Afternoon, April 26, 1929

At 4:30 o'clock

Ward-Belmont Auditorium

1. Piano—(*a*) Scarf Dance . . . . . *Chaminade*
   (*b*) Night Mare . . . . . *Hueter*

   MISS IDA SUE SMITH

2. Piano—(*a*) Andante in F . . . . . *Beethoven-Krentzlin*
   (*b*) Puck . . . . . *Grieg*

   MISS ELIZABETH CORNELIUS

3. Violin—(*a*) Air . . . . . *Bach-Wilhelmj*
   (*b*) Madrigale . . . . . *Simmonetti*

   MISS ELLA LU CHEEK

4. Piano—Romance . . . . . *Schumann*

   MISS KATHERINE KEAN

5. Piano—By the Brookside . . . . . *Karganoff*

   MISS LOIS STOUT

6. Violin—Concerto No. 4 . . . . . *Vieuxtemps*
   Adagio Religioso
   Finale—Marziale

   MISS BETSY LUSK

7. Piano—Concerto (First Movement) . . . . . *Beethoven*

   MISS LYDARENE MAJORS

Students' Recital

Thursday Afternoon, May 16, 1929

At 5:00 o'clock

Ward-Belmont Auditorium

"Sonata A Major" . . . . . *Schubert*

MARTHA LINDSEY

"Know'st Thou the Land" . . . . . *Thomas*

FRANCES BURGESS

"Romance F Sharp Major" . . . . . *Schumann*
"Mandolinata" . . . . . *St. Saens*

MARTHA LINDSEY

"Lamento Provencale" . . . . . *Aladihle*
"Open Thy Blue Eyes" . . . . . *Massenet*

FRANCES BURGESS

"Mes Joies" Nocturne . . . . . *Chopin-Liszt*

MARTHA LINDSEY

"A Little Winding Road" . . . . . *Ronald*
"The Morning is Calling" . . . . . *Terry*

FRANCES BURGESS

"Clair de Lune" . . . . . *Debussy*

MARTHA LINDSEY

"Unforeseen" . . . . . *Cyril Scott*
"River Boats" . . . . . *Manning*
"In the Luxembourg Gardens" . . . . . *Manning*

FRANCES BURGESS

"Gnomenreiquen" . . . . . *Liszt*

MARTHA LINDSEY

Students' Recital

Friday Afternoon, May 17, 1929

At 4:30 o'clock

Ward-Belmont Auditorium

1. Piano—(*a*) May Night . . . . . *Palmgren*
   (*b*) Gavotte in B . . . . . *Handel*
   Miss Frances Rose

2. Piano—Scherzo . . . . . *Mendelssohn*
   Miss Olga Maestri

3. Voice—(*a*) As the Dawn . . . . . *Cantor*
   (*b*) Hark! Hark! the Lark . . . . . *Schubert*
   Miss Margaret Neff

4. Piano—Papillono . . . . . *Rosenthal*
   Miss Dorothy Detrick

5. Violin—Son of the Puzta . . . . . *Keler-Bela*
   Miss Catherine Scruggs

6. Piano—Leibestraume . . . . . *Liszt*
   Miss Lavelle Thompson

7. Piano—Concerto in G Minor (first movement) . . . . . *Mendelssohn*
   Miss Margaret L. Smith

8. Organ—Melodie . . . . . *Matthews*
   Miss Juliet Schuster

9. Violin—Romance from Concerto in D Minor . . . . . *Wieniawski*
   Miss Dorothy Black

10. Voice—(*a*) I Loved a Little Cottage . . . . . *O'Hara*
    (*b*) The Last Rose of Summer . . . . . *Flotow*
    Miss Jean McAlpine

11. Voice—Duet from La Traviata . . . . . *Verdi*
    (for tenor and soprano)
    Miss Lois Stout and Dr. Theo Thurman

12. Piano—Air de Ballet . . . . . *Moszkowski*
    Miss Isobel Goodloe

13. Piano—Concerto in F Minor (first movement) . . . . . *Chopin*
    Miss Whitfield Morelli

Radio Programs

PRESENTED THROUGH THE COURTESY OF
STATION WSM, NASHVILLE

December 4, 1928

Piano—First Movement from Grieg Sonata in E Minor . . . . . .
MISS KATHERINE KEAN

Voice—(*a*) Over the Stepp . . . . . *Gretchaninoff*
(*b*) To the Sun . . . . . *Curran*
(*c*) Song of the Open . . . . . *La Forge*
MISS RUTH WELTY

Piano—Rigoudon . . . . . *MacDowell*
MISS WHITFIELD MORELLI

Voice—Micaela's Prayer (from Carmen) . . . . . *Bizet*
MISS LOIS STOUT

Piano—Arabesque . . . . . *Debussy*
MISS MILDRED ANN SMITH

Violin—Adagio (From Concerto No. 4) . . . . . *Vieuxtemps*
MISS BETSY LUSK

Voice—(*a*) Lullaby . . . . . *Brahms*
(*b*) Sunshine Song . . . . . *Grieg*
(*c*) Waltz Song (from Romeo and Juliet) . . . . . *Gounod*
MISS NANCY BASKERVILLE

December 18, 1928

Voice—(*a*) In the Time of Roses . . . . . *Reikhart*
(*b*) Nina . . . . . *Pergolesi*
MISS LUCILLE BRUN

Piano—(*a*) Barcarolle . . . . . *Philipp*
(*b*) Nocturne . . . . . *Paderewski*
MISS MARY MCLARRY

Voice—(*a*) To the Sun . . . . . *Curran*
(*b*) Come unto Him (From the Messiah) . . . . . *Handel*
MISS DOROTHY SHELLY

Piano—Nocturne in F Major . . . . . *Chopin*
MISS ELIZABETH HAYNES

Voice—(*a*) The Last Hour . . . . . *Kramer*
(*b*) Let All My Life Be Music . . . . . *Spross*
MISS JOSEPHINE BRUN

Piano—On Wings of Song . . . . . *Mendelssohn-Liszt*
MISS MARGARET WILKENS

Voice—(*a*) For You Alone . . . . . *Geehl*
(*b*) Serenade . . . . . *Moscagm*
(*c*) Ay, Ay, Ay . . . . . *Freire*
MR. ROBERT THURMAN

February 26, 1929

Piano—(*a*) Improvisation . . . . . *MacDowell*
(*b*) Shadow Dance . . . . . *MacDowell*
MISS MIRIAM WOODSIDE

Violin—Reverie . . . . . *Vieuxtemps*
MR. WELDON HART

Piano—Du bist die Ruh . . . . . *Schubert-Liszt*
MISS ELLEN MOORE

Voice—(*a*) Cade la Sera . . . . . *Mililotte*
(*b*) Honeysuckle Lane . . . . . *Fletcher*
(*c*) Gaily Chant the Summer Birds . . . . . *de Pinna*
MISS HELEN SEARCY

March 12, 1929

Piano—At Sundown . . . . . *Butler*
MISS MILDRED CLEMENTS

Voice—(*a*) The Nightingale . . . . . *Densmore*
(*b*) At Night . . . . . *Rachmaninoff*
MISS LOIS STOUT

Violin—Adagio (from Concerto in G Minor) . . . . . *Bruch*
MR. HARRY DRAPER

Piano—Witches Dance . . . . . *MacDowell*
MISS ELIZABETH HAYNES

MISS MARY DOUTHITT

Teacher of Piano

March 15, 1929

Prelude and Fugue in A Minor . . . . . *Bach-Liszt*
(*a*) Etude Opus 10, No. 3 . . . . . *Chopin*
(*b*) Etude Opus 10, No. 8 . . . . . *Chopin*
Capriccio . . . . . *Ernst Dohnanyi*
Etude in F Minor . . . . . *Liszt*

March 26, 1929

Piano—Nocturne . . . . . *Lechetizky*
MISS ELEANOR FAIRCHILD

Violin—(*a*) Gitanerias . . . . . *Grever-Hartmann*
(*b*) Praeludium and Allegro . . . . . *Pugnani-Kreisler*
MISS CHARLOTTE STRONG

Piano—Nocturne . . . . . *Karganoff*
MISS MARGARET WILKINS

Voice—(*a*) Morning is Calling . . . . . *Terry*
(*b*) Iris . . . . . *Ware*
MISS FRANCES BURGESS

Piano—Etude in E Major . . . . . *Chopin*
MISS ANNIE SULLIVAN

April 9, 1929

Piano—(*a*) Andante from Sonata in G Minor . . . . . *Schumann*
(*b*) Etude de Concert . . . . . *Von Sternburg*
MISS RUBY BRIGGS SPROUSE

Voice—(*a*) Kashmiri Song . . . . . *Finden*
(*b*) Less Than the Dust . . . . . *Finden*
(*c*) Till I Awake . . . . . *Finden*
(From Indian Love Lyrics)
MISS STELLA CHRISMAN

Voice—Prelude in A Minor . . . . . *Bach-Liszt*
MISS RUBY BRIGGS SPROUSE

April 23, 1929

Violin—(*a*) Air for G String . . . . . *Bach-Wilhelmj*
(*b*) Madrigale . . . . . *Simmonetti*
MISS ELLA LU CHEEK

Voice—(*a*) Laughter Has Come . . . . . *Cox*
(*b*) All For You . . . . . *D'Hardelot*
(*c*) The Piper of Love . . . . . *Carew*
MISS ELIZABETH CLEVELAND

Piano—(*a*) The Eagle . . . . . *MacDowell*
(*b*) Rigoudon . . . . . *Grieg*
MISS ISOBEL GOODLOE

May 7, 1929

Piano—Reflections on the Water . . . . . *Debussy*
MISS MARGARET LIPSCOMB SMITH

Voice—(*a*) The Russian Nightingale . . . . . *Alabieff*
(*b*) Nightingale and the Rose . . . . . *Saint-Saens*
MISS JOSEPHINE BOYER

Piano—Concert Etude . . . . . *MacDowell*
MISS MARGARET LIPSCOMB SMITH

Voice—(*a*) Song of Two Lovers and the Wood Pigeon . . . . . *Fisher*
(*b*) The Bobolink and the Chickadee . . . . . *Carnevali*
MISS JOSEPHINE BOYER

Piano—(*a*) Prelude . . . . . *Chopin*
(*b*) Minstrels . . . . . *Debussy*
MISS ELIZABETH HAYNES

May 21, 1929

Piano—Scherzo . . . . . *Mendelssohn*
MISS OLGA MAESTRI

Piano—Valse . . . . . *Stowjowski*
MISS KATHLEEN LA RUE

Voice—(*a*) Aria from "Louise" . . . . . *Carpentier*
(*b*) L'Esclave . . . . . *Lola*
MISS RUTH WELTY

Piano—Liebestram . . . . . *Liszt*
Fire Flies . . . . . *Philipp*
MISS LAVELLE THOMPSON

Voice—(*a*) Lullaby . . . . . *Gretchaninoff*
(*b*) Hymn to the Sun . . . . . *Rimsky-Korsakoff*
MISS RUTH WELTY